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BY GEORGE FRIDERIC HANDEL
VOLUME I : FOR HIGH VOICE

SONGS AND AIRS BY
Georg *Friedrich*
GEORGE FRIDERIC HANDEL, 1685-1759

EDITED BY
EBENEZER PROUT
VOLUME I : FOR HIGH VOICE



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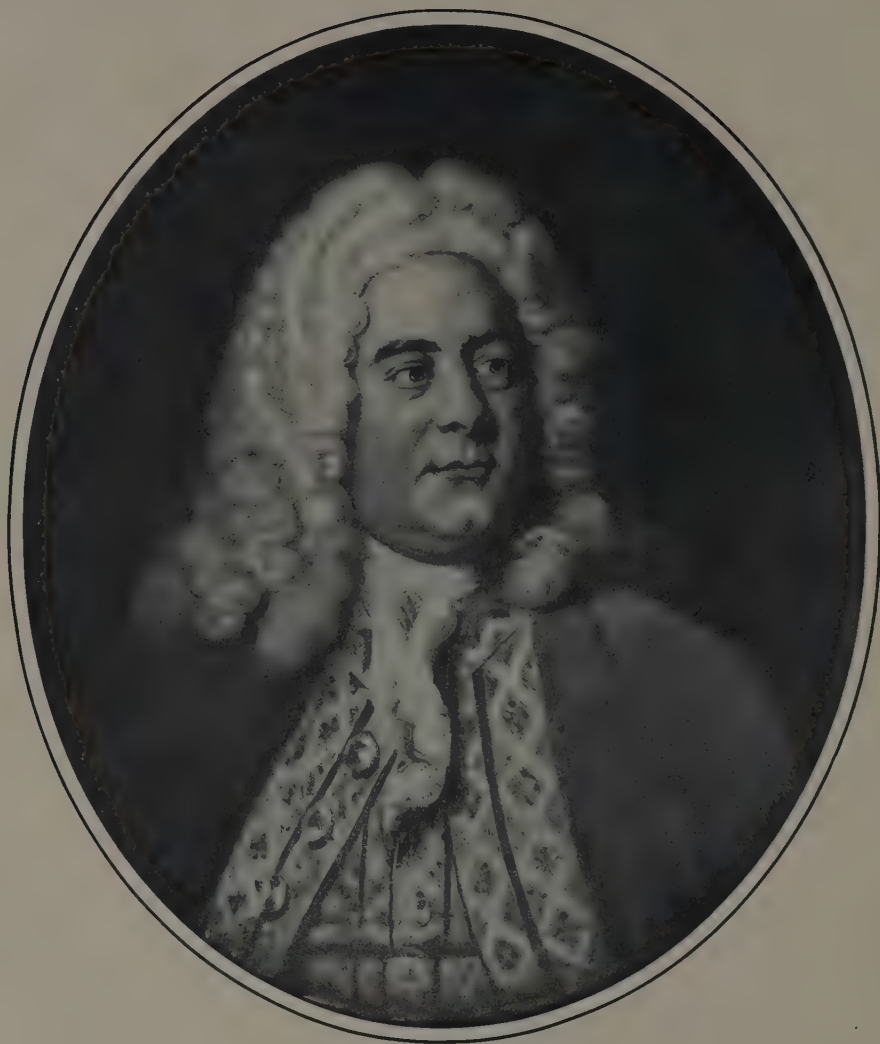
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G. F. Handel.

*From the original Portrait, painted by Thomas Hudson (1701-1779),
now in the possession of William H. Cummings, Esq.*

GEORGE FRIDERIC HANDEL



GEORGE FRIDERIC HANDEL, whose name (here given as he spelled it himself) is also found in the forms Händel and Hendel,—with the single exception of J. S. Bach, the 'greatest composer of the first half of the eighteenth century,—was born at Halle, in Saxony, on February 23, 1685. His father was barber-surgeon in the town and surgeon-in-ordinary to the Prince of Saxony, and Elector of Brandenburg; he was already sixty-three years of age when the composer was born, Handel's mother being the second wife of his father. At a very early age the child's remarkable musical gifts showed themselves; but his father, who destined him for the legal profession, discouraged and even prohibited the study of the art his son loved; and his opposition was only overcome by the mediation of the Duke of Saxe-Weissenfels, who had had an opportunity of hearing the boy play the organ. Handel's first teacher was Friedrich Wilhelm Zachau, organist of the Liebfrauenkirche in Halle, who, however, after giving him instruction both theoretical and practical for a few years, informed his father, when the lad had reached the age of eleven, that his pupil knew more than himself. The Elector, who greatly admired Handel's talent, offered to send him to Italy for further training, but his aged father declined to part with him. In 1697 his father died, and for the next few years Handel remained in Halle, engaged in professional work. In 1703 he went to Hamburg, where the opera was at that time under the direction of the prolific composer Reinhard Keiser. Here he accepted a position in the orchestra in the subordinate part of *violino di ripieno*, which he held until his talent as a harpsichord player was discovered by his volunteering to take the place of the regular accompanist when the latter was on one occasion absent. It was in Hamburg that Handel's first operas, written to German words, were produced. These

were four in number,—*Almira*, *Nero*, *Daphne*, and *Florindo*. The music of *Almira* was preserved, and has been published in the edition of the German Handel Society; the other three works were lost.

The success he met with in Hamburg enabled Handel to save enough money to allow him to carry out a long-cherished wish to visit Italy,—a visit which exercised a marked influence on his future musical development. He first went to Florence, and thence proceeded to Rome, where he wrote many pieces of church music with Latin words, and a number of solo cantatas with Italian words. He then returned to Florence, where the first of his thirty-nine Italian operas, *Rodrigo*, was produced with great success. In the following year (1708) *Agrippina* was produced at Venice, with no less brilliant result than its predecessor. From Venice Handel returned to Rome, where he made the acquaintance of the great violinist Corelli. In Rome he composed his two Italian oratorios, *La Resurrezione* and *Il Trionfo del Tempo*.

Leaving Italy in 1710, Handel went to Hanover, where the Elector appointed him Kapellmeister, in succession to the Abbé Steffani, who resigned the post in his favor. Handel obtained a year's leave of absence in order to visit England, and arrived in London toward the close of the year. His fame had preceded him, and he was soon commissioned to write an opera for the Queen's Theatre, in the Haymarket. The subject selected, *Rinaldo*, was taken from Tasso's *Jerusalem Delivered*, and on the authority of the librettist the music is said to have been written in a fortnight. The work, produced on February 24, 1711, which had an immense success, is one of the finest of its composer's operas; two airs from it are included in the present collection. At the close of the London opera season Handel returned to Hanover, but obtained per-

mission to pay a second visit to England on condition that he return within a reasonable time. Revisiting London in 1712, he brought out two new operas, *Il Pastor Fido* and *Teseo*, and in the following year wrote, among other works, his *Te Deum* and *Jubilate for the Peace of Utrecht*. But he outstayed his leave so long as to offend the Elector of Hanover; and when the latter, on the death of Queen Anne in 1714, became king of England, under the title of George I, the composer found himself neglected by royalty. By the mediation of Baron Kilmansegg a reconciliation was effected, Handel was restored to favor and received a pension of £200 a year.

In 1716 Handel accompanied the king on a visit to Hanover, and not very long after his return in the following year, he accepted an invitation from the Duke of Chandos to become director of the music at Cannons. This post he held from 1718 to 1720, during which time he composed the series of anthems known as the *Chandos Anthems*, as well as the serenata *Acis and Galatea* and his first English oratorio, *Esther*. There can be little doubt that it was his residence at Cannons that first induced him to give so much attention to sacred music, and indirectly led the way to the subsequent production of the series of immortal oratorios on which his fame now chiefly rests.

In 1720 a company was formed, under the title of The Royal Academy of Music, for the performance of Italian opera at the King's Theatre; Handel was appointed chief musical director, and associated with him as composers were Attilio Ariosti and G. B. Buononcini. From this time for several years Handel was chiefly engaged in the composition of opera; in the nine years of the existence of the company he wrote fourteen of these works. Financially, however, the result was disastrous, for in 1728, after a loss of more than £50,000, the theatre was closed. Heidegger, who had been the manager under the company, bought it and secured the services of Handel as sole musical director. The composer, whose fecundity was apparently inexhaustible, continued to bring out fresh operas year after year; but a rival opera

company was started by his enemies, and once more the speculation was unsuccessful. Neither was fortune more favorable when Handel took the Covent Garden Theatre and carried it on on his own account. Moreover, his health broke down under the pressure of overwork; he was seized in 1737 with a paralytic stroke, which necessitated complete rest, and went to the sulphur waters of Aix-la-Chapelle, which produced a partial cure. Subsequently his health was completely restored, but for some time the effects of the attack were noticeable.

It is probably a fortunate circumstance that Handel's operas, with all their beauties, were not more successful; for it was the failure of the numerous operatic enterprises with which he was connected that finally led him to turn his attention to oratorio. Already, as early as 1732, his *Esther* had been performed in London, at first "with dresses, action, and scenery," and later without these accessories. In 1733 Handel had broken new ground with his oratorios *Deborah* and *Athalia*, the first works in which he shows himself in his full strength as a choral writer. In 1738 he produced *Saul* and *Israel in Egypt*; but it was not until he had finally abandoned operatic work—his last opera, *Deidamia*, was composed in 1740—that he devoted his chief, one might almost say his exclusive, attention to sacred music.

The *Messiah*, Handel's masterpiece, was composed in twenty-four days, from August 22 to September 14, 1741, and its first performance took place in Dublin on April 13, 1742; it was not heard in London until the following year. Immediately after completing this work, Handel wrote another of his greatest oratorios, *Samson*, which he completed on October 29, 1741; the two final movements—the air "Let the bright seraphim," and the chorus "Let their celestial concerts all unite"—were added in the following year. From the dates just given it will be seen that the two oratorios were composed in a little more than two months. The remaining oratorios are *Joseph* (1743), *Hercules*, a secular oratorio (1744), *Belshazzar* (1744), *Occasional Oratorio* (1746),

Judas Maccabæus (1746), *Alexander Balus* (1747), *Joshua* (1747), *Solomon* (1748), *Susanna* (1748), *Theodora* (1749), *Jephtha* (1751) and *The Triumph of Time and Truth* (1757). The last-named work is an English version of the early Italian oratorio, *Il Trionfo del Tempo*, with many additions, mostly taken from other works.

During the last years of his life Handel was totally blind. This, however, did not prevent his continuing to give oratorio performances, which were conducted by his pupil, J. Christopher Smith, while the composer, according to his custom, played organ concertos or voluntaries between the parts of the oratorios. He also still composed, dictating the music to Smith; among important pieces added to his oratorios in this way may be named the beautiful duet and chorus, "Sion now her head shall raise," in *Judas Maccabæus*, and the quintet which precedes the final chorus in *Jephtha*.

In spite of increasing infirmity, Handel continued to direct his oratorios, giving a performance of the *Messiah* for the benefit of the Foundling Hospital only a week before his death, which took place on Good Friday, April 13, 1759. He was buried in Westminster Abbey on the twentieth of the same month, and the well-known monument by Roubilliac marks the place of his interment.

Handel was a man of fine personal character and of strongly marked individuality. Though irascible and choleric, he was warm-hearted and generous in his disposition. This is proved not only by the readiness with which he gave performances for charitable purposes, but by his bequeathing £1,000 to the Society for the Support of Decayed Musicians, now known as the Royal Society of Musicians. Of unimpeachable honor in pecuniary matters, he ruined his health in his efforts to pay the debts he had contracted during his unfortunate operatic speculations; it is satisfactory to know that in the later years of his life he retrieved his fortunes by means of his oratorios, and that at the time of his death his savings amounted to £20,000. The straightforward honesty of his character is reflected in his music, per-

haps more particularly in his choruses, which are for the most part distinguished by breadth and grandeur. While never shallow, Handel is never abstruse; his technical mastery of his art was complete, but he never used his knowledge as a mere means of showing his cleverness.

Of all the great composers it is probable that not one has written so many songs as Handel; it is certain that none has composed so many which have become, at all events among English-speaking people, universal favorites. The reasons for this preference are not far to seek. In the first place, Handel had an apparently inexhaustible fund of melodic invention, flowing in general in the simplest and most natural way possible. In his music an unvocal interval is of extremely rare occurrence; except for dramatic effect, we seldom meet even with a chromatic progression. Handel's melodic style is essentially diatonic; like Mozart and Beethoven, he shows a predilection for themes founded either on the scale—e.g. "He shall feed his flock" and "What though I trace" (vol. ii, p. 105, and vol. i, p. 169, in the present collection)—or on the notes of the common chord—see "O ruddier than the cherry" (vol. ii, p. 8) and "Arm, arm, ye brave" (vol. ii, p. 153). His melodies also have in many cases a peculiar beauty which appeals directly to the general public no less than to the educated musician. Unlike the music of his great contemporary, Bach, which must be heard many times before its charm can be fully appreciated, that of Handel goes to the heart at once. Herein lies one great secret of its success.

Another special feature to be remarked in Handel's music is its strongly dramatic character. Though chiefly known at the present day as a writer of oratorios, it must not be forgotten that he was the greatest opera composer of his time. While it is impossible that any of his operas should ever be revived, owing to the changes in public taste and the progress of the musical drama, the study of their scores is not less interesting to the musician than that of the oratorios. In the latter works, whenever an opportunity

for dramatic characterization occurs Handel always avails himself of it. As an example, look at the two soprano parts in *Hercules*,—those of Dejanira, the wife of the hero, and of the captive princess, Iöle. Or, to take a more familiar instance, observe the contrast in *Samson* between the two basses: Manoaah, the pious father of Samson, and the boastful giant Harapha. In the present volumes are inserted two magnificent specimens of Handel's dramatic style: one is the well-known recitative from *Jephtha*, "Deeper and deeper still" (vol. i, p. 183); the other the equally fine, though unjustly neglected, air from *Hercules*, "My father! ah! methinks I see" (vol. i, p. 131), with its exquisitely pathetic second movement, "Peaceful rest, dear parent shade!"

Handel's genius was of a highly eclectic and assimilative character. No other great composer ever made such large, one may almost say, "unblushing," use as he of the works of his predecessors and contemporaries. In his early life he spent some years in Italy; and the influence of Italian music on his style is very noticeable, not only in his operas, but in his oratorios. The fact that he took many of his themes, and sometimes even entire movements, from the works of Stradella, Erba, Uriò, Steffani, Clari and others is well known to all who have studied the subject. He was under similar obligations to German composers, — Keiser, Muffat, Habermann, Graun, &c. This is not the place to discuss either the extent or the morality of Handel's borrowings; but the fact deserves mentioning, as helping us to understand the, so to speak, *cosmopolitan* character of the composer's music, that goes to the heart of every one that can be "moved with concord of sweet sounds."

. . .

In making a selection of Handel's songs the chief difficulty of an editor arises from the *embarras des richesses*. This difficulty will be the most readily understood by those who are the most familiar with the composer's works. There is hardly one, either of his operas or of his oratorios, in which it would not be easy to find at least three or four airs, and often more, deserving a place in such a

selection. No doubt many who open this volume will be disappointed at the omission of some special favorite, but this is inevitable from the very nature of the case. An album which included, even approximately, all Handel's best songs would need to contain not eighty, but at least one hundred and fifty numbers. The editor has endeavored to make the selection here given as representative as possible, both as regards the form and the character of the music.

The form most frequently used by Handel is that in which the first part of an air is followed by a second part in a different key, after which the first part is repeated, either entirely (indicated by *Da Capo*) or in part, generally with the omission of the opening symphony (marked *Dal Segno*). Nearly half of the airs given in this volume are in this now antiquated form. It is a point worthy of notice that the *Messiah*, Handel's greatest oratorio, contains a smaller proportion of pieces in this form than any other of his works. In many cases the second part of the air, together with the repeat, can be omitted if preferred; Handel's own practice in this respect, as indicated in his scores, affords a precedent which may safely be followed.

The style and character of the different airs here given varies so widely that any exact classification of them is impossible. A few words on this subject will be said when, later in this introduction, the separate numbers are spoken of.

From the indications in the composer's handwriting to be seen in his manuscripts and his conducting scores, we know that Handel did not always have his airs sung by the same kind of voice. He was in the habit of writing over the music the names of the singers to whom particular numbers were allotted; and in the *Messiah* we see that "Comfort ye" and "Ev'ry valley," "Rejoice greatly" and "But thou didst not leave," were sung sometimes by a soprano and sometimes by a tenor. Similarly, the part of Damon in *Acis and Galatea*, written at first for a tenor, was sung later by a soprano; while on the revival of *Esther* in 1732 the music of Ahasuerus, originally for tenor, was transposed for a con-

tralto voice. It is therefore no offence against art that, when sung separately and apart from the work to which they belong, soprano airs should be taken by a tenor, or contralto songs by a bass, and *vice versa*.

Handel's indications of *tempo* are sometimes very vague, as, for instance, in the case of such expressions as *a tempo giusto*, *a tempo ordinario*, &c. The word *andante* had also a different signification to that which it has at present, being used by Handel in its literal sense of "going." This explains the apparently contradictory direction frequently met with in his works, *andante allegro*, which merely means "going briskly." Occasionally, as in "Verdi prati" of *Alcina* (vol. ii, p. 77), no time indication of any kind is given. In this case the editor's suggestion is placed in brackets. For the guidance of those who may need such help, metronome marks have been added to every number; these are not to be regarded as in any way authoritative, but merely as an indication of the editor's personal opinion as to the most suitable *tempo*.

The pianoforte accompaniments have in every case been arranged direct from Handel's full score. In the numerous airs which are accompanied by four-part harmony for strings, the adapter's task was comparatively simple, being merely the transcribing of the string parts, with as little alteration as possible, for the piano. But many numbers are also to be met with in which Handel gives little beyond the skeleton of the harmony, the only accompanying parts being violins in unison and basses. As familiar examples of this method of accompaniment may be named the two airs in the *Messiah*, "But thou didst not leave" and "I know that my Redeemer liveth" (vol. i, pp. 105 and 110). In other cases only an unfigured bass is given, as in "O sleep, why dost thou leave me?" (vol. i, p. 125), and "Se un bell' ardire" (vol. ii, p. 53). Here more responsibility is thrown upon the arranger. All available evidence is against the hypothesis that such pieces were intended to be left either with only an outline of the harmony, or with no harmony at all. It is traditional that Handel himself

at the performances of his works filled up the harmony, mostly on the harpsichord, more rarely on the organ. The task of an editor in such cases is to supply the missing harmonies as nearly as possible in the spirit of the original. Often Handel's basses so strongly suggest the implied harmony that doubt is scarcely possible; at other times the accompaniment is constructed from material already furnished by the composer himself. The song "Se un bell' ardire," just referred to, illustrates both these points. Except in the opening and concluding symphonies, no harmony whatever is indicated in the score, and the voice, as will be seen, is in unison with the bass throughout. Yet here Handel's intentions are almost self-evident, and the difficulty of filling up his sketch was far less than might be imagined.

Handel's part-writing in his accompaniments is often very free, not to say careless; irregularly resolved discords, and even consecutive fifths or octaves, are not uncommon. In these cases no attempt has been made to correct Handel. In a few instances, also, apparent harmonic inaccuracies will be found in the accompaniment, arising from Handel's frequent crossing of the parts, which could not be indicated in the pianoforte transcription without rendering the notation needlessly complex.

While every effort has been made to avoid undue difficulty, it should be clearly said that the accompaniments in this volume are not written down to the level of mere beginners. Pianoforte technique has so developed in recent years that many passages formerly considered special to *virtuosi* are now within the reach of good amateurs. This is more particularly the case with the tenths and other large extensions so frequently found in the music of Schumann and Brahms. Wherever, therefore, the editor had to choose between introducing such extensions and sacrificing some melodic design or important figure of the original, he has without hesitation adopted the former alternative. In cases where it seemed desirable, fingering has been added, as an aid to less experienced players,—for instance, in the passages in double notes in the accompaniment

of "O ruddier than the cherry" (vol. ii, p. 8); or "Sorge infausta" (vol. ii, p. 57).

It was the editor's original intention to place together all songs written for the same voice. This plan was open to the objection that in some cases, as already mentioned, the same song was equally suitable to two different kinds of voice. It was therefore decided to give each series in strictly chronological order. It will be seen that under this arrangement all the operatic airs are to be found in the first part of each volume.

It remains to say a few words about the various numbers contained in this collection, and the works from which they are taken. In order to avoid needless repetition, the contents of both volumes are treated together; the airs will be spoken of in the order in which they appear in the Chronological Index.

RINALDO (1711)

No. 1. *Dear companion—Cara sposa*. This very fine song differs from most of those written with a *Da Capo*, inasmuch as the middle portion is not, as is usually the case, in the same time as the first. Not only is it in common, instead of in triple time, but the movement changes from *Largo* to *Allegro*. The beauty of the music, especially of the pathetic first part, will appeal to every one. Sir John Hawkins, in his *History of Music*, says that Handel told him that he considered this song and "Ombra cara" from *Radamisto* (vol. ii, p. 15) the two finest he ever wrote.

No. 2. *Sadly I languish—Lascia ch' io pianga*. This is probably the best known of Handel's Italian songs. It was first composed for *Il Trionfo del Tempo* (1708), in which work it is set to words beginning "Lascia la spina, cogli la rosa." The opening symphony of eight bars is not found in the opera; but as it is in the oratorio, it is retained here, as more suited for concert use than the immediate beginning with the voice. The original key is F major; but it is generally sung in E flat, in which key it is given here for the convenience of mezzo-sopranos.

AMADIGI (1715)

No. 3. *My hope-star royal!—Tu mia speranza*. A

very charming love-song for a contralto voice, noticeable for the great use made in it of the "pedal bass." Like many others of Handel's contralto songs, this number will be found equally effective for a bass; it must be remembered that in his operas the parts of the heroes were almost invariably sung either by contraltos or artificial sopranos.

CHANDOS ANTHEMS (1718–1720)

It is impossible to fix the precise date of composition of the various works which Handel wrote for the Duke of Chandos, as at that period of his life he did not always date his manuscripts. The devotional air "O come, let us worship" (No. 4) has in the original score a richer accompaniment than it has been possible to reproduce in our arrangement; the violin parts are mostly doubled in the octave above by two flutes.

ACIS AND GALATEA (about 1720)

This charming work contains so many beautiful songs that the selection was a task of some difficulty. Those chosen are—

No. 5. *Love in her eyes sits playing*. One of Handel's most exquisite love-songs, which is too well known to need either description or eulogy.

No. 6. *O ruddier than the cherry*. Another love-song, but what a contrast to the preceding! There it is a shepherd, here a giant that is wooing. It has been thought advisable to prefix to the air the very characteristic declamatory recitative "I rage, I melt, I burn," by which it is introduced.

No. 7. *Would you gain the tender creature*. This beautiful song was originally written for a tenor voice, but subsequently allotted to the soprano. In all the early editions of the work it is incorrectly given in the key of G, instead of in F.

ESTHER (1720)

As mentioned above, this work was Handel's first English oratorio. The overture, though now seldom performed, was formerly a great favorite, and was a stock piece at musical festivals. Of the two songs here given, "O beauteous Queen" (No. 8) is sung by Ahasuerus when Esther makes her appearance unbidden before him; it is charmingly melodious, and richly accompanied. The

other air, "Turn not, O Queen, thy face away" (No. 9), is Haman's appeal for mercy after Esther has denounced him to the king. It is taken, with a modified accompaniment, from the German *Passion of Christ*, written by Handel in 1717.

RADAMISTO (1720)

This was the first opera written by Handel as director of the music for the Royal Academy of Music, mentioned in our biographical sketch.

No. 10. *Shade departed!—Ombra cara*. In speaking of "Cara sposa" (No. 1), it was said that Handel considered this as one of his two finest airs. He originally wrote it for soprano, in F minor, but when the cast of the opera was altered, and the part of Radamisto given to a contralto, the composer transposed the song to D minor. We have chosen the later version, in order that one of Handel's "two finest" airs may be found in each volume of the album.

No. 11. *The vessel storm-driven—Qual nave smarrita*. A very charming, but almost unknown little song, which should become a general favorite.

FLORIDANTE (1721)

No. 12. *Crushed by Fate—Non lasciar*. A bold and effective bass song, which occasionally foreshadows the well-known "Honor and arms" (vol. ii, p. 122), written twenty years later.

GIULIO CESARE (1723)

No. 13. *By this falchion lightning-garnished—Dal fulgor di questa spada*. Giulio Cesare was one of Handel's most successful operas, and was the last to keep the stage; it was revived in 1787, for the sake of King George III, who was especially fond of Handel's music. The composer later employed the subject of the song here given for the soprano air "There from mortal cares retiring" in *Semele*.

RODELINDA (1725)

No. 14. *Where now art thou, my own beloved one?—Dove sei, amato bene*. This air is best known in its adaptation as a sacred song to the words "Holy, holy, Lord God Almighty." As it begins abruptly after a recitative, two bars from the final symphony have been prefixed to the com-

mencement; these are printed in small notes, and may be omitted if preferred.

No. 15. *With mournful sounds of weeping—Con rauco mormorio*. One of the composer's most beautiful songs, exquisitely accompanied.

ALESSANDRO (1726)

This is the opera in which the rival *prime donne*, Faustina and Cuzzoni, appeared together, and in which Handel took special pains to write an equally effective part for each. The air "Allurements the dearest" ("Lusinghe più care"), (No. 16), which is still a favorite show-piece with light sopranos, belongs to the part sung by Faustina.

ADMETO (1726)

The opera *Admeto*, the subject of which is founded on the *Alcestis* of Euripides, immediately succeeded *Alessandro*. The exquisite air "Heavenly star-eyes, calm-beaming" ("Luci care") (No. 17), is sung by Alcestis at the bedside of her dying husband, who is not yet aware of the sacrifice which she purposes making.

LOTARIO (1729)

This was the first opera produced by Handel during his partnership with Heidegger. The air "Now behold! the car advances" ("Già mi sembra"), (No. 18), is of a very bold character, and highly dramatic.

PORO (1731)

No. 19. *The life of a vassal—È prezzo leggiere*. A vigorous, almost "rollicking" song, in the, for Handel, unusual time of 6-4.

EZIO (1731)

No. 20. *If manly valor—Se un bell' ardire*. A very fine bass song, which many singers know in an English dress, under the name of "Droop not, fond lover."

ORLANDO (1732)

No. 21. *Ominous a storm upsurging—Sorge infesta*. An exceedingly fine, but difficult air, with a more than usually elaborate accompaniment.

DEBORAH (1733)

The two songs (Nos. 22 and 23) taken from this oratorio are strongly contrasted with one another. No. 22, "In the battle fame pursuing," is

one of Handel's finest *bravura* airs for contralto, the effect of which is heightened by a florid organ *obbligato*,—the only example, it may be said in passing, to be found in the whole of the English oratorios. The air "Tears such as tender fathers shed" (No. 23) is a tranquil melody for a bass voice, of a kind to which Handel appears to have been partial. Two other movements of a somewhat similar character—one from *Samson*, and one from *Joshua*—will be found later in this collection (Nos. 51 and 69).

ATHALIA (1733)

The libretto of *Athalia* was adapted from Racine's tragedy of the same name. The song "Gentle airs, melodious strains" (No. 24), with its delightful accompaniment for a solo violoncello, is allotted in the oratorio to the renegade priest, Mathan. "Will God, whose mercies ever flow" (No. 25) is sung by the child king, Joash. An unusual point about the piece is that the voice is often not doubled by any instrument, but adds an independent fourth part completing the harmony. The thinness of the pianoforte accompaniment is intentional, being, as nearly as possible, a faithful reproduction of Handel's score.

ARIODANTE (1734)

No. 26. *I press thee to my bosom* (*Al sen ti stringo e parto*) is a beautiful little farewell of a father to his daughter, written in the expressive style of which Handel was so great a master.

ALCINA (1735)

No. 27. *Trust a woman? How simple-minded! — Semplicetto! a donna credi?* Not more than half of Handel's operas contain any part for a tenor voice, and still fewer have an important part for it. In his time the parts of heroes were mostly sung by artificial sopranos. Hence the small number of Italian songs for tenor in the present collection. The song here given was written for and sung by Mr. Beard, who was Handel's principal tenor at the production of his oratorios. The other song from *Alcina*, "Verdant Meadows" ("Verdi prati"), (No. 28), is too well known to need remark.

ALEXANDER'S FEAST (1736)

Few of Handel's bass songs are more widely known or more popular than "Revenge, Timotheus cries" (No. 29). The middle section, in G minor, "Behold a ghastly band," is especially impressive.

ATALANTA (1736)

This is one of the operas which contains an important tenor part. The very fine air here given, "Go! call Irene" ("Di ad Irene"), (No. 30), is remarkable for the strong contrasts of feeling shown by the unhappy lover, and its alternate outbursts of anger and tenderness.

BERENICE (1737)

Our extract from this opera, the contralto song, "Yea, 'mid chains" ("Sì, tra i ceppi"), (No. 31), is the only number from this neglected work which is still occasionally heard in public; it is a fine declamatory air, which, if well rendered, cannot fail to make a great effect.

SERSE (1738)

The arietta "Love's richest dower" ("Ombra mai fù"), (No. 32), the first song in the opera, is the original form of the so-called "Handel's Largo in G," for violins, harp and organ, universally popular in Hellmesberger's transcription.

SAUL (1738)

Three numbers are given from this oratorio. The first, "Fell rage and black despair" (No. 33), sung by Michal, describes the soothing effect of David's music on the disordered intellect of the monarch; "O Lord, whose mercies numberless" (No. 34) is the air which David sings before Saul; "Sin not, O King, against the youth" (No. 35) is the appeal of Jonathan to his father. All these numbers are as simple as they are beautiful, and are sure to be favorites.

ISRAEL IN EGYPT (1738)

Unlike all the other oratorios, *Israel in Egypt* consists chiefly of choruses. There are only four airs in the whole work; of these "Thou shalt bring them in" (No. 36) is the most beautiful.

L'ALLEGRO ED IL PENSIEROSO (1740)

The libretto of this work, which, though not an oratorio, is similar to one both in form and char-

after, was arranged from Milton by Charles Jennens, who added a third part (*Il Moderato*) of his own. The score, though now almost entirely neglected, contains some of Handel's most beautiful music. Of the three pieces here given (Nos. 37, 38 and 39), the first and third belong to *Il Pensieroso*; No. 38, "Let me wander, not unseen," is taken from *L' Allegro*. It should be mentioned that the second movement of this song does not in the original score follow immediately on the first; but it is printed with it in most editions, and forms so suitable a continuation that no scruple has been felt in following the usual plan, which probably rests on tradition.

DEIDAMIA (1740)

The air "Calm repose" ("Nel riposo"), (No. 40), selected as our excerpt from Handel's last opera, is not only very beautiful, but interesting from the fact that the melody is in the bass throughout the entire number. The repose and content of old age is beautifully depicted in this air.

MESSIAH (1741)

The selection of numbers from Handel's greatest oratorio was far from easy, as nearly every air in the work had claims of its own. Of music so generally familiar there is no need to speak in detail. The air "He shall feed His flock" (No. 42) was first written for soprano only, both parts being in the key of B flat; Handel afterwards allotted the first part to a contralto voice, and this later version, being generally used, is that given here. The composer's setting of the text is awkward, from the strong accent given to the words "shall" and "unto;" an alternative reading is therefore suggested in small type. The air "He was despised" (No. 43) is one of those in which the second part and the *Da Capo* are often omitted; the middle portion is, however, so very fine that its retention is strongly advised.

SAMSON (1741)

In musical value this oratorio stands only second to its immediate predecessor, the *Messiah*. The three bass airs (Nos. 48, 49 and 51) illustrate what was said above as to the contrast in character between the music allotted to Manoah

(Nos. 48 and 49) and to Harapha (No. 51).

SEMELE (1743)

Semele was originally written as an opera by William Congreve; but the text was considerably altered to adapt it to concert performance, and in the form in which Handel set it to music it resembles an oratorio. In spite of its many beauties, it is now almost completely forgotten; the only number which is still popular is the tenor air "Where'er you walk" (No. 54). Yet the other numbers here given are at least equally fine; the air "O sleep, why dost thou leave me?" (No. 53) is of exquisite charm; and "Leave me, loathsome light!" (No. 55), sung by Somnus, the God of Sleep, when Juno awakens him, is a fine piece of characteristic tone-painting.

HERCULES (1744)

The secular oratorio *Hercules* was founded by the librettist, the Rev. Thomas Broughton, upon the *Trachiniae* of Sophocles. This remarkable work contains some of Handel's most dramatic music; we give in the air "My father! ah! methinks I see" (No. 56) one of his most inspired songs. It is the lament of the captive Princess Iöle over her dead father, and is in two movements, the first in C minor and the second in the relative major, E flat. The extremely beautiful close in the tonic *minor*—a very unusual procedure with Handel—will not escape notice.

BELSHAZZAR (1744)

The first number given from this oratorio—"Great God! Who yet but darkly known" (No. 57)—is a quiet devotional air allotted to Cyrus. No. 58 leads directly in the original score to No. 59; and these two pieces, if sung one after the other, may be regarded as a "scena." The libretto, written by Charles Jennens, who adapted *L' Allegro* for Handel, contains "stage-directions;" it must be remembered that an oratorio was also called a "sacred drama." Here is found the following: "Scene 3. Daniel's House. DANIEL with the Prophecies of Isaiah and Jeremiah before him. Other JEWS." The beautiful, meditative air "O sacred oracles of truth" leads immediately to the succeeding recitative "Rejoice, my coun-

trymen;" but being quite complete in itself, it is here given as a separate number. The song "Thus saith the Lord to Cyrus His anointed" is one of the finest examples of declamatory music to be found in the whole of Handel's works. It is written on what is technically known as a "ground bass,"—that is, a theme, here four bars in length, several times repeated, and each time with different upper parts. Though rarely met with in his songs, this device is not uncommon in Handel's choruses; probably the best-known example is "The many rend the skies" in *Alexander's Feast*. The movement now under notice is neither a recitative nor an air, in the ordinary sense of that word; we therefore call it "Arioso,"—a term frequently employed by Bach to describe pieces of this character.

OCCASIONAL ORATORIO (1746)

Of the circumstances under which this oratorio was composed, and of the exact meaning of its name, nothing certain is known; but it is probable that the work was written by Handel in the hope of extricating himself by its performance from pecuniary difficulties in which he was involved. Several of the numbers are taken from earlier oratorios. The overture is the most popular, as well as the most brilliant, of all Handel's orchestral preludes. We give as our excerpt from this work the pleasing air "Then will I Jehovah's praise" (No. 60).

JUDAS MACCABÆUS (1746)

Next to the *Messiah*, there is probably no oratorio of Handel's which is so generally known as *Judas Maccabæus*. The four airs here given (Nos. 61, 62, 63 and 64) are among the most popular in the work, and are too familiar to need detailed remark.

ALEXANDER BALUS (1747)

In spite of the many beauties it contains, there is hardly any work of the composer more entirely forgotten or neglected than this. Alexander Balus was an obscure Syrian chief, whose history will be found in the First Book of the Maccabees. The libretto of the oratorio is uninteresting, but the work contains several very fine numbers. The

two airs selected are strongly contrasted in style. "Here amid the shady woods" (No. 65) is a lovely flowing pastoral; "Convey me to some peaceful shore" (No. 66) is the last song in the oratorio. It is sung by the queen on receiving the news of the deaths of her husband and father; the simple melody, and the even more simple detached accompaniment, beautifully depict heart-broken resignation. There are few more touching songs than this in all Handel's works.

JOSHUA (1747)

Of the four airs given from this oratorio, "Oh, had I Jubal's lyre" (No. 70) is the best known and most popular; but the others are all excellent in widely different styles. "See, the raging flames arise" (No. 67) may be specially mentioned as one of Handel's finest *bravura* songs for a bass voice.

SOLOMON (1748)

Taken as a whole, *Solomon* is more remarkable for its grand choruses than for its solos. Of the latter, "What though I trace" (No. 71) is known to most lovers of Handel; but "With thee th'unsheltered moor I'd tread" (No. 72), though less popular, is not less beautiful.

SUSANNA (1748)

In contrast to *Solomon*, the oratorio of *Susanna* contains very few of Handel's best choruses, the finest being "Righteous Heaven beholds their guile;" on the other hand, it is noteworthy for its large number of beautiful songs. The one given here (No. 73) is not only remarkable for the intensity of its expression, but for its deviation from the usual form. When an air has a second part followed by a *Da Capo*, it is seldom that the *tempo* is altered; it is still more unusual when the piece is, as here, in a minor key to find the second part in the *tonic* instead of the *relative major*.

THEODORA (1749)

The only number from this fine work which is generally known and a universal favorite is the ever fresh "Angels, ever bright and fair" (No. 75); but the two contralto songs here given are hardly less worthy of attention. In the second of them, "Lord, to Thee each night and day" (No. 76),

will be seen another instance of the second part of an air in a different *tempo* from the first part.

JEPHTHA (1751)

From this magnificent work two excerpts are taken. The first is the superb recitative "Deeper and deeper still" (No. 77),—perhaps the finest that Handel ever wrote. To this is joined the air "Waft her, angels, through the skies," which is generally sung with it. In the oratorio the recitative is followed by the fine chorus "How dark, O Lord, are Thy decrees," which concludes the second part of the work. The air "Farewell, ye limpid springs and floods" (No. 78), sung by Iphis, the daughter of Jephtha, is one of Handel's favorite songs.

THE TRIUMPH OF TIME AND TRUTH (1757)

Handel's last oratorio was largely a *pasticcio*. It was based upon the Italian oratorio *Il Trionfo del Tempo*, which he wrote in Rome about 1708, and produced in London in 1737, still in Italian, but with considerable modifications and additions. For the latest version the English text was prepared by Dr. Morell, and the music, while

containing a great part of the earlier work, has some fifteen additional numbers, mostly taken from preceding compositions,—oratorios, operas, anthems, &c. Of the two pieces here given, "Loathsome urns" (No. 79) is one of the few airs specially composed for the English version; the fine song "False, destructive ways of pleasure" (No. 80) is the air "Non t'inganni," from the opera *Lotario* (1729), transposed by Handel from its original key of F to that of E flat.

It only remains to add that occasional slight modifications of Handel's notation are made in this edition, for the sake of showing his real intentions. For instance, it is well known that the figure $\text{♩} \text{♩} \text{♩} \text{♩}$ (see Nos. 25 and 59) was performed under Handel himself $\text{♩} \text{♩} \text{♩} \text{♩}$; to avoid mistake, the latter form is given throughout. In Nos. 17 and 79, Handel, following the custom of his time, writes only three flats for the key-signature of F minor; as a matter of convenience to the reader, the modern signature is here substituted for the older one.

London, April, 1905

Ebenzer Pratt.

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80. <i>Triumph of Time & Truth</i> (1757)	False, destructive ways of pleasure (B)	II	196

SONGS AND AIRS
BY GEORGE FRIDERIC HANDEL
VOLUME I : FOR HIGH VOICE

DEAR COMPANION

(CARA SPOSA)

From "Rinaldo" (1711)

English Version by
NATHAN HASKELL DOLE
Edited by *Ebenezer Prout*

GEORGE FRIDERIC HANDEL

Largo (♩ = 60)

PIANO

mf

L. H.

senza 8^{va}

SOPRANO

Dear _____ com - pan - ion,
Ca - - - - ra spo - sa,

p

wife of my heart, thou! Where now art thou, —
a - man - te ca - - - ra, Do - - - ve se - i? —

Where now art thou? Thou hast left me! Of joy be -
do - - ve se - - i? Deh! ri - tor - na a pian - ti

left me!
mie - - i!

f

c. 8^{ve} ad lib.

Dear com - pan - ion, wife of my heart, thou!
Ca - - ra spo - sa, a - man - te ca - ra,

p

Where now art thou? Re - turn - ing, re - turn - ing, ful - -
Do - ve se - i? ri - tor - na, ri - tor - na "

- fil my yearn-ing! Dear com -
 - pian - ti mie - i! Ca - - - - ra

pan - ion, Come! re - turn - ing, Come, re -
 spo - sa, Deh! ri - tor - na, deh! ri -

turn - ing, Come, be - loved one, dear com - pan - ion,
 tor - - na a pian - ti mie - - - i! Ca - - ra spo - sa,

Wife be - lov - ed, Where now art thou?
 spo - - sa ca - ra, do - re se - i?

Heed my call - ing! Where art
Dch! ri - - - tor - na, do - - ve

thou? Where art thou? Come, re - turn - ing, wife of my
sci, do - ve sci? Dch ri - tor - na a pian - ti

heart, Oh, heed my call - - - -
mici, ri - - - tor - na a pian - - - -

- - - - ing, heed me, dear com - -
 - - - - ti mie - - - i, *dch!* ri - -

pan - ion,
tor - na,
Come re - - turn - - ing, Come back to
Doh! ri - - tor - - na a pian - ti mie - -

me!
i!

Fine

Allegro (♩ = 76)

From your realms of dark - ness flock - ing, I de - fy you With the
Del vostro E - re - bo sull' a - ra, Col - la fa - ce del mio

p *f*

fu - el of my an - ger fiercely burn - ing, I de - fy you, I de - fy you, O —
 sdegno Io vi sfi - do, Col - la fa - ce del mio sdeg - no Io vi sfi - do, o —

c. 8^{va} ad lib.

spir - its cru - el, With the fu - el of my an - ger, from your
 spir - ti re - - i! Col - la fa - ce del mio sdeg - no, del vo -

realms of dark - ness flock - ing, I de - fy you, I de - fy you, O —
 stro E - re - bo - - sull' a - ra, Io vi sfi - do, io vi sfi - do, o —

spir - its cru - el, O spir - its cru - el!
 spir - ti re - - i, o spir - ti re - - i!

Da Capo

SADLY I LANGUISH

(LASCIA CH'IO PIANGA)

From "Rinaldo" (1711)

(Original Key, F)

English Version by
NATHAN HASKELL DOLE
Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL

Largo (♩ = 63)

PIANO

The piano introduction is in 3/2 time, marked Largo (♩ = 63). It begins with a forte (f) dynamic. The right hand features a series of chords and moving lines, while the left hand provides a steady bass line. The key signature has two flats (B-flat and E-flat).

The piano introduction continues with the same musical texture. The right hand has a melodic line with some grace notes, and the left hand continues with a simple bass line. The piece concludes with a final chord in the right hand.

♩ SOPRANO (Mezzo-Soprano)

The vocal entry begins with the lyrics: "Sad - ly I lan - guish 'Neath Fate's op - pres - sion, Las - cia ch'io pian - ga mia cru - da sor - te,". The melody is in a descending line, starting on a high note and moving down. The piano accompaniment is marked piano (pp) and follows the vocal line with chords.

The vocal entry continues with the lyrics: "Free - dom be - - moan - ing, O'er - whelmed with pains, E che so - - spi - ri la li - - ber - - ta!". The melody continues its descending path, ending on a low note. The piano accompaniment supports the vocal line with chords.

Free - dom be - moan - ing, Free - dom be - moan - ing, O'er -
E che so - - spi - - ri, e che so - - spi - - ri la

whelmed — with — pains! Sad - ly I
li - - - ber - - - tà! Las - cia ch'io

lan - guish 'Neath Fate's op - pres - sion,
pian - ga mia cru - - da sor - - te,

Free - dom be - - moan - ing, O'er - whelmed — with — pains!
E che so - - spi - ri la li - - - ber - - - tà!

c. 8^{va}
f

Fine O let my
Il duo - lo in -

Fine
p

an - - guish Wake sweet com - pas - sion, Let grief a - -
fran - - ga ques - te ri - tor - te De' miei mar -

ton - ing Strike off my chains, Let grief a - -
ti - ri sol per pie - - tà De' miei mar -

ton - ing Strike off my chains. *Dal Segno* S
ti - ri sol per pie - - tà.

Dal Segno S

O COME, LET US WORSHIP

From the Anthem, "O come, let us sing"

(Chandos Anthems - 1714-1720)

Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL

Adagio (♩ = 56)

PIANO

mf

TENOR

O come, _____

— let us wor - ship, let us wor - ship and fall down, O

cresc. *p*

come, _____ let us wor - ship, let us wor - ship,

let us wor-ship and fall down, and kneel

be-fore the Lord *tr* *tr* our Ma -

ker, and kneel, and kneel

be-fore the Lord our Ma - - ker, O

come, ——— let us wor - ship and fall down, and kneel,

and kneel, and kneel be - fore the Lord —

— our Ma - - ker, and kneel — be - fore the

cresc. *p*

Lord — our Ma - - ker; for

cresc. *p*

He is the Lord our God, and we are the people of

The first system of the musical score, featuring a vocal melody and piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The lyrics are: "He is the Lord our God, and we are the people of". The piano accompaniment consists of two staves, treble and bass, with a key signature of one flat. The music is in a common time signature.

His pas - - ture, and the sheep, and the sheep

The second system of the musical score. The vocal line continues with the lyrics: "His pas - - ture, and the sheep, and the sheep". The piano accompaniment continues with the same instrumental texture.

of His hand. O come, let us wor - ship, O

The third system of the musical score. The vocal line continues with the lyrics: "of His hand. O come, let us wor - ship, O". The piano accompaniment continues with the same instrumental texture.

come let us wor - ship and fall down, and kneel, and

The fourth system of the musical score. The vocal line continues with the lyrics: "come let us wor - ship and fall down, and kneel, and". The piano accompaniment continues with the same instrumental texture.

First system of the musical score. The vocal line (treble clef) contains the lyrics "kneel, and kneel be - fore the Lord our Ma -". The piano accompaniment (grand staff) features a steady eighth-note bass line and chords in the right hand.

Second system of the musical score. The vocal line contains the lyrics "ker, and kneel, and kneel, and". The piano accompaniment continues with similar harmonic support.

Third system of the musical score. The vocal line contains the lyrics "kneel be - fore the Lord". The piano accompaniment features more active right-hand figures.

Fourth system of the musical score. The vocal line contains the lyrics "our Ma - - ker." and includes trill ornaments (*tr*) over the notes "our" and "ker.". The piano accompaniment includes a mezzo-forte (*mf*) dynamic marking.

Fifth system of the musical score, concluding the page. The vocal line features trill ornaments (*tr*) over the final notes. The piano accompaniment provides a final harmonic resolution.

LOVE IN HER EYES SITS PLAYING

From "Acis and Galatea" (1720)

Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL

Larghetto (♩ = 126)

PIANO

mf

(8^{ves} ad lib.)

The first system of the piano accompaniment consists of two staves. The right hand (treble clef) features a series of chords and eighth-note patterns, while the left hand (bass clef) provides a steady bass line with eighth notes. The music is in G minor (three flats) and 12/8 time.

The second system continues the piano accompaniment. The right hand has more complex chordal textures, and the left hand maintains the rhythmic foundation. A dynamic marking of *p* (piano) appears towards the end of the system.

TENOR

Love in her eyes sits play - ing, And sheds de - li - cious death; Love —

The third system shows the piano accompaniment supporting the tenor vocal line. The right hand plays chords and moving lines, while the left hand provides harmonic support with sustained notes and moving bass lines.

— on her lips is stray - ing, And war - bling in — her breath.

pp

Love on her lips is stray - ing, And war - bling in her breath!

f

col 8^{ve}

Love — in her eyes sits

p

play - ing, Love — in her eyes sits play - ing, And sheds de - li - cious

death; Love _____ in her eyes sits play-ing, Love _____ in her eyes sits

play - ing, sits play - - ing, And sheds de - li - cious

death; Love on her lips _____ is stray - ing, And war - bling in _____ her

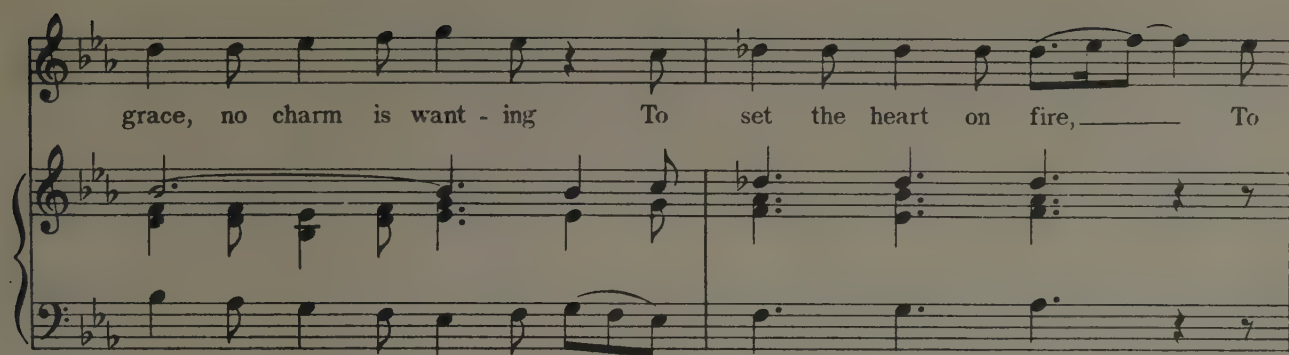
breath, _____ And warbling in _____ her breath.

The first system of musical notation consists of three staves. The top staff is a single melodic line with a whole rest. The middle and bottom staves form a piano accompaniment, featuring eighth-note patterns in the right hand and a steady eighth-note bass line in the left hand. The key signature has two flats (B-flat and E-flat).

The second system continues the musical piece. It features trills (tr) in the right hand of the piano part. The accompaniment maintains its rhythmic pattern, with the right hand playing eighth-note chords and the left hand playing a single-note bass line.

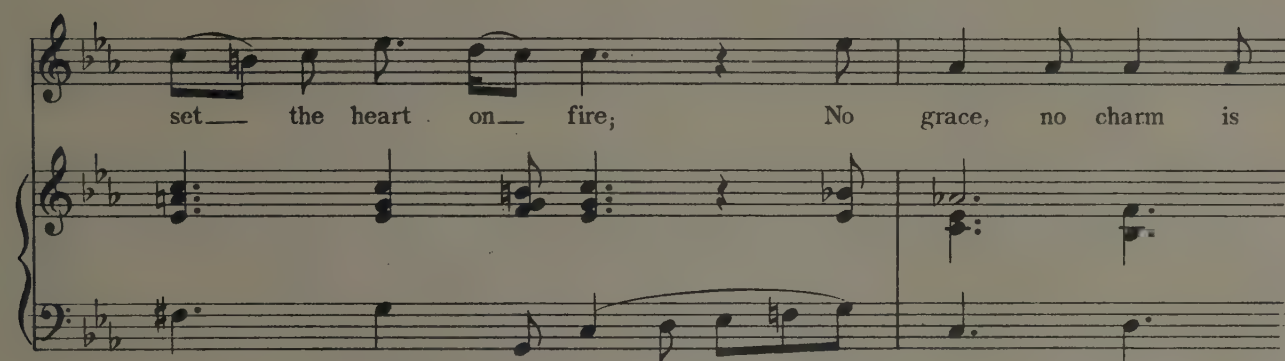
The third system includes vocal entry. The vocal line begins with a whole rest, followed by the lyrics: "Love on her breast sits pant - ing, And". The piano accompaniment includes a dynamic marking of *p* (piano). The system concludes with a double bar line and the word "Fine" below the bass staff.

The fourth system continues the vocal and piano parts. The lyrics are: "swells with soft de - sire; No grace, no charm is want - ing, No". The piano accompaniment provides harmonic support with chords and moving lines in both hands.



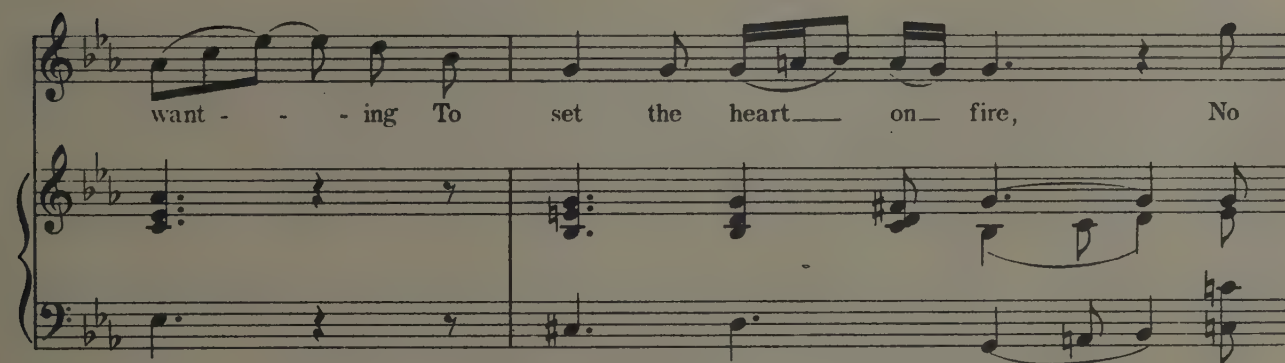
grace, no charm is want - ing To set the heart on fire, ——— To

This system contains the first two staves of music. The vocal line (treble clef) begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half rest, and continues with a half note B4, quarter notes A4 and G4, and a half note F#4. The piano accompaniment (grand staff) features a bass line with a half note G3, quarter notes A3, B3, and C4, then a half rest, and continues with a half note B3, quarter notes A3 and G3, and a half note F#3. The right hand of the piano part plays a series of chords: G3-B3, A3-C4, B3-D4, and C4-F#4.



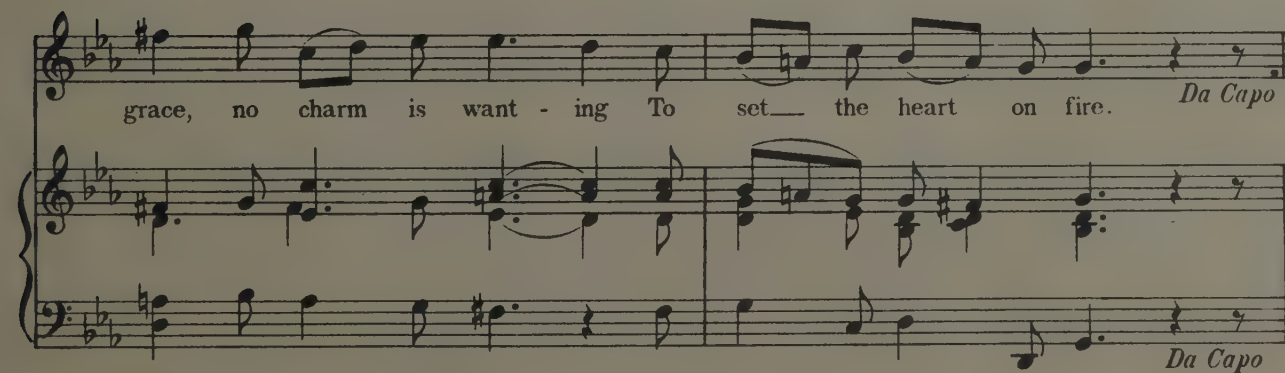
set — the heart on — fire; No grace, no charm is

This system contains the next two staves. The vocal line continues with a half note E4, quarter notes D4 and C4, and a half rest, followed by a half note B3, quarter notes A3 and G3, and a half note F#3. The piano accompaniment continues with the same bass line and right-hand chords as the previous system.



want - - - ing To set the heart — on — fire, No

This system contains the next two staves. The vocal line continues with a half note E4, quarter notes D4 and C4, and a half rest, followed by a half note B3, quarter notes A3 and G3, and a half note F#3. The piano accompaniment continues with the same bass line and right-hand chords as the previous system.



grace, no charm is want - ing To set — the heart on fire. *Da Capo*

This system contains the final two staves. The vocal line continues with a half note E4, quarter notes D4 and C4, and a half rest, followed by a half note B3, quarter notes A3 and G3, and a half note F#3. The piano accompaniment continues with the same bass line and right-hand chords as the previous system. The system concludes with the instruction *Da Capo* at the end of the vocal line and the piano part.

WOULD YOU GAIN THE TENDER CREATURE

From "Acis and Galatea" (1720)

Edited by Ebenezer Prout.

GEORGE FRIDERIC HANDEL

Allegro (♩ = 116)

PIANO

col 8^{re}

col 8^{re}

TENOR (or Soprano)

Would you gain the ten - der

p

crea - ture, Soft - - ly, gent - - ly, kind - - ly treat her,

Suf - f'ring is the lov - - er's

part; Soft - - ly, gent - - ly,

soft - ly, gent - ly, kind - ly treat her, Suf - f'ring

is — the lov - er's part.

The first system of the musical score. The vocal line (treble clef) begins with a half note 'is', followed by a quarter note 'the', a quarter note 'lov - er's', and a half note 'part.'. The piano accompaniment (grand staff) features a flowing melody in the right hand and a supporting bass line in the left hand. A forte (*f*) dynamic marking is present in the piano part.

Would you gain the ten - der — crea - ture,

The second system of the musical score. The vocal line (treble clef) begins with a half note 'Would', followed by a quarter note 'you', a quarter note 'gain', a half note 'the', a quarter note 'ten - der', a half note 'crea - ture,', and a half note 'ture,'. The piano accompaniment (grand staff) continues the melody. A piano (*p*) dynamic marking is present in the piano part.

the ten - der crea - ture, Soft - ly,

The third system of the musical score. The vocal line (treble clef) begins with a half note 'the', followed by a quarter note 'ten - der', a quarter note 'crea - ture,', and a half note 'Soft - ly,'. The piano accompaniment (grand staff) continues the melody. A forte (*f*) dynamic marking is present in the piano part.

gent - ly, kind - ly treat her, Soft - - ly,

The fourth system of the musical score. The vocal line (treble clef) begins with a half note 'gent - ly,', followed by a quarter note 'kind - ly', a quarter note 'treat', a half note 'her,', and a half note 'Soft - - ly,'. The piano accompaniment (grand staff) continues the melody.

gent - ly, soft - ly, gent - ly, kind - ly

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). It contains four measures of music, each with a lyric underneath. The piano accompaniment is written in two staves (treble and bass clefs) and consists of four measures corresponding to the vocal line. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

treat her, Suf - f'ring is — the lov - ers part.

The second system continues the musical score. The vocal line has five measures, with the lyrics "treat her, Suf - f'ring is — the lov - ers part." The piano accompaniment also has five measures, with a crescendo marking (*f*) appearing in the final measure of the piano part.

Soft - - ly, gent - ly,

p

The third system of the musical score features a vocal line with two measures and a piano accompaniment with five measures. The lyrics are "Soft - - ly, gent - ly,". A piano marking (*p*) is placed below the first measure of the piano accompaniment.

kind - ly treat her, Suf - f'ring is — the lov - ers part.

The fourth system of the musical score consists of a vocal line and a piano accompaniment, both with five measures. The lyrics are "kind - ly treat her, Suf - f'ring is — the lov - ers part." The piano accompaniment features a steady eighth-note accompaniment in the bass and chords in the treble.

First system of musical notation, measures 1-6. The system consists of a vocal line and a piano accompaniment. The piano part begins with a forte (*f*) dynamic and features a trill (*tr*) in measure 6.

Second system of musical notation, measures 7-12. The piano accompaniment includes fingerings 1, 1, and 2 in measure 12.

Third system of musical notation, measures 13-18. The system includes the word *Fine* above the vocal line in measure 14 and below the piano line in measure 18. The piano part features fingerings 5, 1, 4, 4, and 3 in measures 13-17. The vocal line includes the lyrics "Beau - ty by - con -".

Fourth system of musical notation, measures 19-24. The system includes the lyrics "strait - pos - sess - ing You en - joy - but half the".

bless - ing, Life - less charms with - out — the heart,

Life - less charms with-out the heart, Beau-ty by con -

straint pos - sess - ing, You en - joy but half the

bless - ing, Life - - less charms with - out the heart.

Da Capo

O BEAUTEOUS QUEEN

From "Esther" (1720)

Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL

Andante ($\text{♩} = 120$)

PIANO

p

f

TENOR

p

f

p

1 2 1 2

3 4

beau - teous Queen, un - close those eyes, My fair - est

shall not bleed, no! My fair - est shall not

bleed, O beau - teous Queen, un - close those eyes, no! My

fair - est shall not bleed.

3 4 1 2 1 3

Hear love's soft voice, ——— that bids thee rise, And bids thy suit suc-

p

3 4

ceed; Hear love's soft voice that bids thy suit suc - ceed.

O beau - - - teous Queen, un - close those eyes, un -

close those eyes, My fair - est shall not bleed,

My fair - est, my fair - est, my fair - est

c. 8^{va} ad lib.

shall not bleed, shall not bleed.

Hear love's soft voice, Hear love's soft voice, that bids thee

p

rise, and bids thy suit suc - ceed; Hear love's soft voice,

that bids thee rise, And bids thy suit suc - ceed.

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment consists of two staves: the upper staff has a treble clef and the lower staff has a bass clef, both with a key signature of one flat. The music is in 4/4 time. The melody is simple and catchy, with a chorus that repeats. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is on two staves, with the right hand on a treble clef and the left hand on a bass clef, both with a key signature of one flat. The music is in 4/4 time. The melody is simple and catchy, with a chorus that repeats. The piano accompaniment provides a harmonic support with chords and moving lines in both hands.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the lower register, featuring a melody of eighth and sixteenth notes. The voice part is in the upper register, featuring a melody of eighth and sixteenth notes. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into two systems. The first system contains four measures, and the second system contains two measures. The piano part begins with a forte (f) dynamic marking. The voice part begins with a piano (p) dynamic marking. The score is written in a standard musical notation style, with a treble clef for the voice and a bass clef for the piano. The notes are written in a clear, legible font. The overall style is that of a traditional musical score.

Fine

Ask, and 'tis grant - ed: from this hour Who shares our

heart shall share our pow'r; Ask, and 'tis grant - ed;

from this hour who shares our heart shall share our

pow'r, Who shares our heart shall share our pow'r.

Da Capo

Da Capo

THE VESSEL STORM-DRIVEN

(QUAL NAVE SMARRITA)

From "Radamisto" (1720)

English Version by
NATHAN HASKELL DOLE
Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL

Largo (♩ = 63) %

SOPRANO

PIANO *f*

p

p

The Qual

ves - sel storm - driv - en O'er quick - sands lee - shore - ward, No
na - ve smar - ri - ta trà nir - ti e tem - pe - sta, Ne

light-house, no shel-ter Can re-cue from care, No
 lu-ce nè por-to gli to-glie il ti-mor, Nè

light-house, no shel-ter Can res-cue her from care!
 lu-ce nè por-to gli to-glie il ti-mor;

The Qual

ves-sel storm-driv-en O'er quick-sands lee-shore-ward, No
 na-ve smar-ri-ta trà sir-tie tem-pe-sta, Nè

light - house, no shel - ter Can res - cue from care, — No
 lu - ce nè por - to gli to - glie il ti - mor, — Nè

light - house, no shel - ter Can res - cue her from care, — Can
 lu - ce nè por - to gli to - glie il ti - mor, — gli

res - cue from care, No light - house, no shel - ter. Can
 to - glie il ti mor, Nè lu - ce, nè por - to gli

res - cue from care, — Can res - cue her from care.
 to - glie il ti - mor, — gli to - glie il ti - mor.

Fine

Fine

So I who have striv-en, Drift hope-less-ly for-ward, 'Mid
Tal io senz' a-i-ta, fra do-glie fu-ne-ste, Non

p

life's an-gry wel-ter, My heart in des-pair, Mid
tro-ro con-for-to al mi-se-ro cor, Non

Dal Segno

life's an-gry wel-ter, My heart in des-pair.
tro-ro con-for-to al mi-se-ro cor.

f

Dal Segno

ALLUREMENTS THE DEAREST

(LUSINGHE PIU CARE)

From "Alessandro" (1726)

English Version by
NATHAN HASKELL DOLE
Edited by *Ebenezer Prout*

GEORGE FRIDERIC HANDEL

Allegro ma non troppo (♩ = 76)

PIANO

f

pp

f

f

SOPRANO

Al - lure - ments the
Lu - sin - ghe più

pp

dear - est, Love's ar - rows far - glan - cing, Sweet glam - our of
ca - re d'A - mor - re - ri dar - di, Vez - zo - se vo -

rose - lips, of bright eyes joy - dan - cing - What hav - oc ye
la - te sul lab - bro ne i guar - di, E tut - ta in - vo -

make in a man's ea - ger heart,
la - te l'al - trui li - ber - tà,

First system of the musical score. The vocal line (treble clef) begins with a series of eighth and sixteenth notes. The piano accompaniment (grand staff) features a steady eighth-note bass line and chords in the right hand.

Second system of the musical score. The vocal line continues with the lyrics: "What hav - oc ye E tut - ta in - vo -". The piano accompaniment includes a dynamic marking of *p* (piano) in the right hand.

Third system of the musical score. The vocal line continues with the lyrics: "make in a man's ea - ger heart, la - te val - trui li - ber - ta,". The piano accompaniment features a more active right hand with sixteenth-note patterns.

Fourth system of the musical score. The vocal line continues with the lyrics: "a man's ea - ger heart! val - trui li - ber - tà." The piano accompaniment includes a dynamic marking of *f* (forte) in the right hand.

Al - lure - ments the
Lu - sin - ghe più

p

dear - est, Love's ar - rows far glan - cing, Sweet glam - our of
ca - re d'A - mor ve - ri dar - di, Ves - zo - - se vo -

pp

rose - lips, of bright — eyes joy - dan - cing, What hav - oc ye
la - te sul lab - - bro ne i guar - di, E tut - ta in - ro

make in a man's — ea - ger heart, Al - lure - ments the
la - te Val - trui — li - ber - tà, Lu - sin - ghe più

dear - est, Love's ar - rows far - glan - cing, Sweet glam - our of
 ca - re d'A - mor ve - ri dar - di, Ves - so - se vo -

rose - lips, of bright eyes joy - dan - cing, What hav - oc ye
 la - te sul lab - bro ne i guar - di, E tut - ta in - vo -

make in a man's ea - ger heart, a man's ea - ger
 la - te l'al - trui li - ber - tà, l'al - trui li - ber -

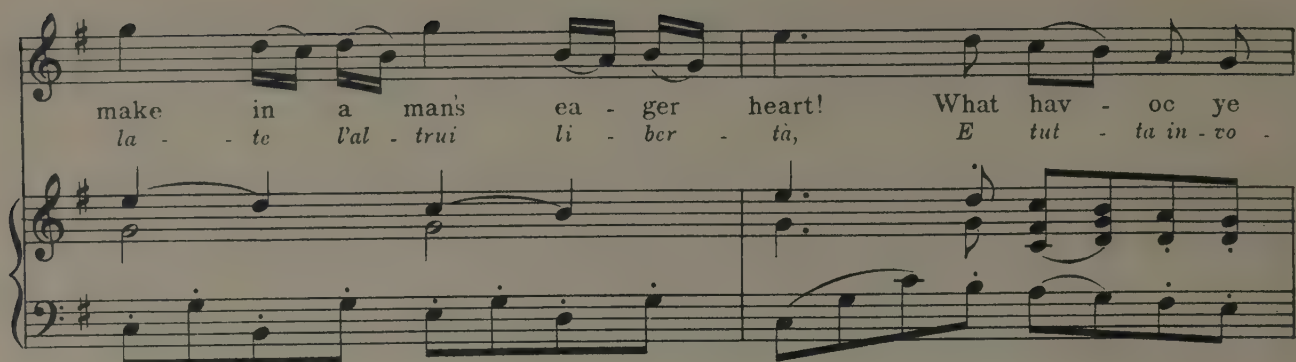
heart! Sweet glam - our of
 tà. Vo - la - te ne

rose - lips, sweet glam-
zo - se, vo - lu

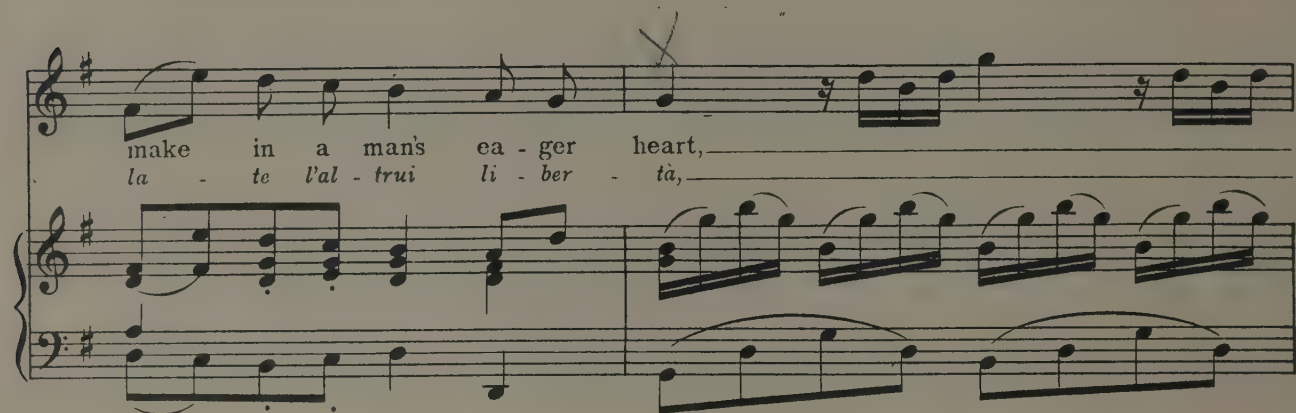
our of rose - lips, of rose - lips, of bright, — eyes joy -
te, ves - zo - se vo - la - te sul lab - - bro ne i

dan - cing, What hav - oc — ye —
guar - di, E tut - ta in - vo -

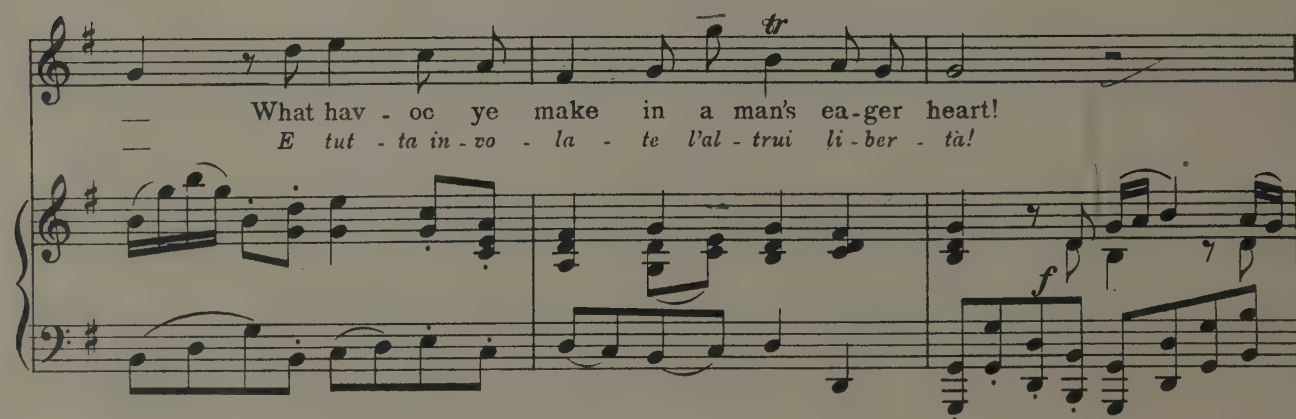
dan - cing, What hav - oc — ye —
guar - di, E tut - ta in - vo -



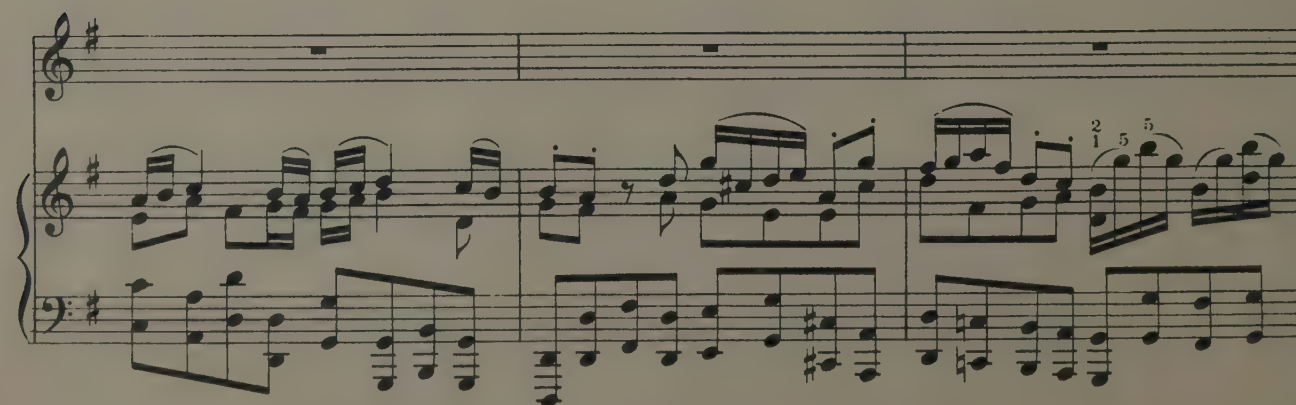
make in a man's ea - ger heart! What hav - oc ye
la - te l'al - trui li - ber - tà, E tut - ta in - vo -



make in a man's ea - ger heart,
la - te l'al - trui li - ber - tà,



What hav - oc ye make in a man's ea - ger heart!
E tut - ta in - vo - la - te l'al - trui li - ber - tà!



2 1 5 5

Fine

Sus - pi - cions tor - ment - ing, re - lent - ing de -
 Ge - lo - si so - spect - ti, di - let - ti con

p

Fine

ni - als, Keen joy, bit - ter tri - als, Hope's mo - ments en -
 pe - ne, Fra gio - je e tor - men - ti, mo - men - ti di

tran - cing, these weap - ons of beau - ty, these weap - ons of
 spe - ne, Voi l'ar - mi sa - re - te, Voi l'ar - mi sa -

beau - ty, they all — play their part, these weap - ons of
 re - te di va - ga bel - tà, Voi l'ar - mi sa -

beau - ty, they all play their part,
 re - te di va - ga bel - tà,

— these weap - ons of beau - ty, they all play their part!
 — Voi l'ar - mi sa - re - te di va - ga bel - tà.

D.S.

HEAVENLY STAR-EYES, CALM-BEAMING (LUCI CARE)

From "Admeto" (1726)

English Version by
NATHAN HASKELL DOLE

Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL

Largo (♩ = 60)

PIANO

p

SOPRANO

Heav'n - ly star-eyes, Calm - beam-ing, I leave you!
Lu - ci ca - re, ad - di - o, po - sa - te!

pp

Heav'n - ly star-eyes, Calm-beaming, I leave you! Will it —
Lu - ci ca - re, ad - di - o, po - sa - te! Stel - le a -

L. H.
p

grieve you, Orbs far - gleam-ing, for -
ma - te, si, dor - mi - te, dor -

sa - ken, When ye - wa - ken Look - ing
mi - te, Ne - stu - - pi - te, Ri - sve -

down from heights E - lys - ian,
glia - - te che - - sa - - re - te,

If I no - where meet your vis - ion?
Se voi piu non mi ve - - - dre - te,

Will it grieve you If I no - where meet
Ne - stu - - pi - te, Se voi piu non mi

your vis - - ion?
ve - dre - - te!

Heav'n - ly star - eyes, Calm -
Stel - le a - ma - te, ad -

beam - ing, I leave you!
di - o, po - sa - le!

Heav'n - ly star - eyes, Calm -
Lu - ci ca - re, ad -

L. H.

beam - ing, I leave you!
di - o, po - sa - le!

Flute

Those once part - ed, Dear hopes
Ci ve - dre - mo Ne - gli E -

blight - ed, Re - u - nit - ed, Joy - - ful
li - si, E di - vi - si Tor - - ne -

heart - ed, Find ——— their treas - ures 'Mid the
re - mo A ri - - - u - nir - ci Col fru -

pleas - ures Of — that world where Love's — new - plight - -
ir - ci Fra quest' u - ni - me — be - a - -

ed, — 'Mid the pleas - ures Of that
te, Col fru - ir - - ci Fra quest'

world where Love's new - plight - ed. Those once
 a - ni - me be - a - te; Ne - gli E -

part - ed Joy - ful heart - ed Find their
 li - si Tor - ne - re - mo A ri - u -

treas - ures 'Mid the pleas - ures
 nir - ci, Col fru - ir - ci

Adagio
 Of that world - where Love's new - plight - ed.
 Frà quest' a - ni - me be - a - te,

colla voce

Tempo I

Heav'n - ly star - eyes, Calm - beam - ing, I leave you!
 Lu - ci ca - re, ad - di - o, po - sa - te!

The first system of musical notation features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment consists of a right-hand part in a treble clef and a left-hand part in a bass clef. The right-hand part uses chords and single notes, while the left-hand part uses a steady eighth-note accompaniment. The lyrics are written below the vocal line.

Heav'n - ly star - eyes, Calm - beam - ing, I leave you!
 Lu - ci ca - re, ad - di - o, po - sa - te!

The second system of musical notation continues the vocal and piano parts. The vocal line has a long note on 'leave' followed by a dash and then 'you!'. The piano accompaniment continues with the same rhythmic pattern. The lyrics are written below the vocal line.

This system shows the continuation of the piano accompaniment. The right-hand part features a series of chords and moving lines, while the left-hand part continues with the eighth-note accompaniment. There is no vocal line in this system.

This system shows the final part of the piano accompaniment on this page. It continues the harmonic and rhythmic patterns established in the previous systems. The right-hand part has some more complex chordal textures, and the left-hand part maintains the steady accompaniment.

GENTLE AIRS, MELODIOUS STRAINS

From "Athalia" (1733)

Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL

Larghetto (♩ = 72)

Cello Solo

PIANO

p

Gen-tle airs, me-lo - dious strains, Call for rap - tures out of

woe Gen-tle airs, me - lo - dious

Adagio

strains, Call for rap-tures out of woe, — Call for rap - tures out of

Adagio

woe.

Tempo I

Lull the re - gal mourn - er's

pains, Lull the re - gal mourn - er's pains, Sweetly soothe — her as you

flow, — Sweetly soothe her as you flow, — as you

(gr.)

flow. Gentle airs, — me-lo-dious strains, Call for rap - tures out of

woe. ————— Gen-tle airs, me - lo - dious

strains, Call for rap-tures out of woe, ——— Call for rap - tures out of

Adagio

Adagio

woe.

Tempo I

Cello Solo

f

ad lib.

f

Tutti

WILL GOD, WHOSE MERCIES EVER FLOW

From "Athalia" (1733)

Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL

Larghetto (♩ = 50)

PIANO

The piano introduction is in B-flat major, 3/4 time, and 4/4 time. It features a melody in the right hand with trills and a bass line in the left hand. The tempo is Larghetto (♩ = 50). The dynamics are marked *p* and *(simili)*.

SOPRANO

Will God, whose mer - cies ev - er

The first vocal line is in B-flat major, 3/4 time, and 4/4 time. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The dynamics are marked *pp* and *senza 8^{va}*.

flow, Ex-pose His chil-dren's youth to woe?

The second vocal line is in B-flat major, 3/4 time, and 4/4 time. The piano accompaniment features a melody in the right hand and a bass line in the left hand.

Will God, whose mer - cies ev - er flow, Ex-pose His chil-dren's youth to

The third vocal line is in B-flat major, 3/4 time, and 4/4 time. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The dynamics are marked *senza 8^{va}*.

woe? The lit - tle birds His boun - ty taste, All na - ture with His gifts is

graced, All na - ture with His gifts is graced; The lit - tle birds His boun - ty

taste, All na - - - - -

- - ture with His gifts is graced; Each day that I His care im -

plore, He feeds me from His al - tar's store; Each day that I His care im -

plore, He feeds me from His al - tar's store, He feeds me,

Adagio

He feeds me from His al - tar's store. Tempo I

pp *colla voce* *f*

TRUST A WOMAN? HOW SIMPLE-MINDED!

(SEMPLICETTO! A DONNA CREDI?)

From "Alcina" (1735)

Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL

Allegro (♩ = 72)

PIANO *f*

TENOR

Trust a woman? how sim - ple -
Sem - pli - cet - to! a don - na

p

mind-ed! how sim - ple - mind - ed!
cre - di? a don - na cre - di?

Art so blind - ed? For re -
Se la ve - di, che ti

ply - ing To her sigh - ing on - ly say: "Once a - -
mi - ra, Che so - spi - ra pen - sa e di: In - - gan - -

c. 8^{va} ad lib.

gain she may de - - ceive, may de - ceive,
nar po - - treb - - be an - - cor, In - gan - nar,

Once a - gain she may de - ceive!
In - gan - nar po - treb - be an - cor,

Once a - gain she may de -
In - gan - nar po - treb - be an -

ceive!"
cor.

f

Trust a wom - - an?
Sem - pli - cet - - to!

how sim - ple -
n don - na

p

mind - - ed!
cre - - di?

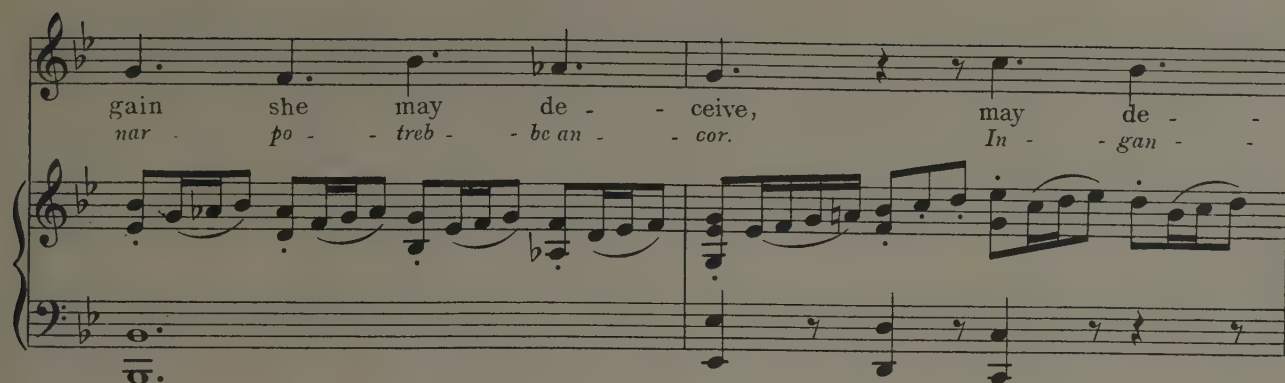
Trust a wom-an? Sim-ple-
S.m - pli - cet - to! a don - na

minded! how sim - ple-mind - ed!
cre - di? u don - na cre - - di?

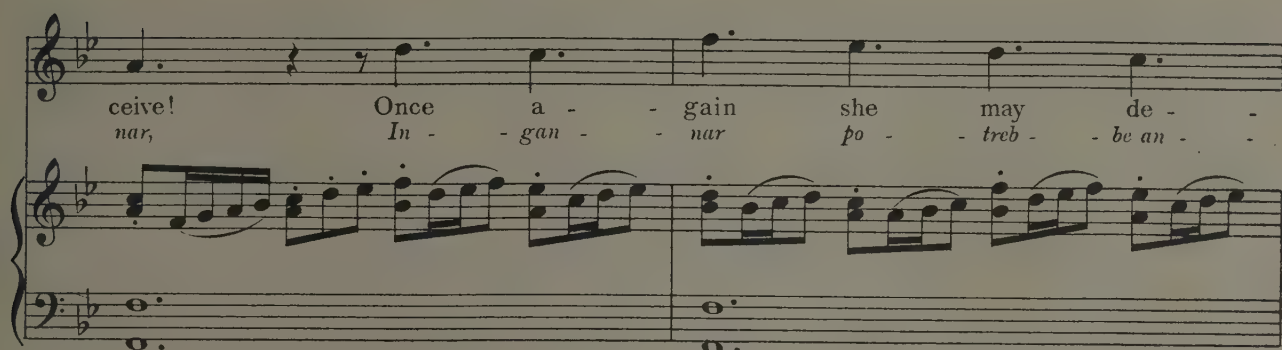
Art so blind-ed?
Se la ve - di,

Art so blind - ed? For re - ply - ing To her
Se la ve - di, che ti mi - ra, Che so -

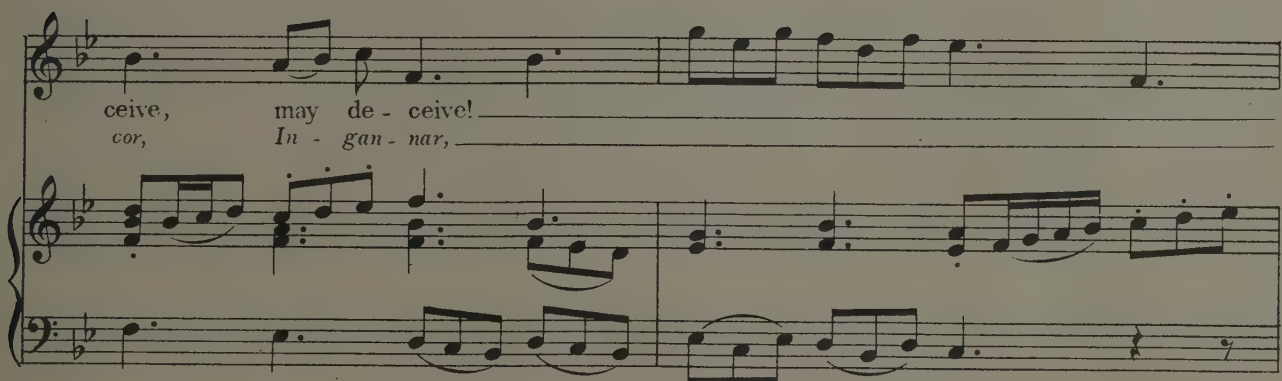
sigh - ing On - ly say: "Once a - -
spi - ra, pen - sa e di: In - - gan - -



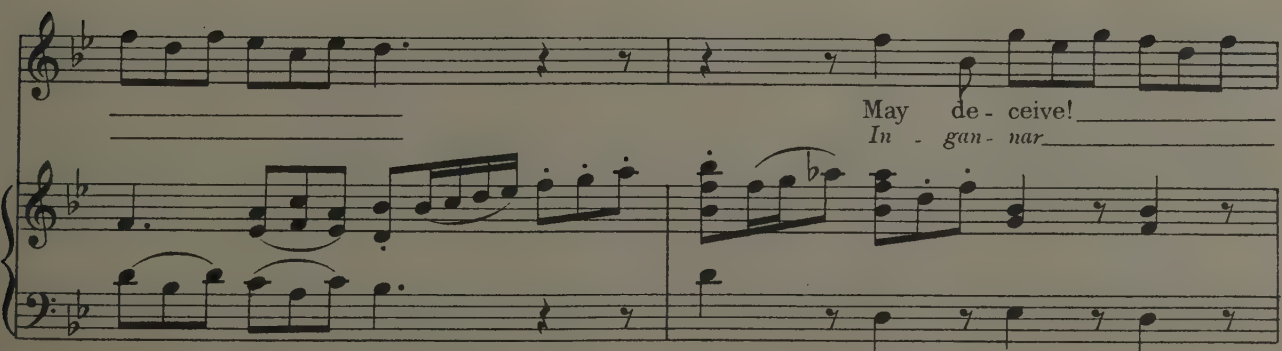
gain she may de - ceive, may de -
 nar po - - treb - - be an - - cor. In - - gan - -



ceive! Once a - - gain she may de -
 nar, In - - gan - - nar po - - treb - - be an - -



ceive, may de - ceive!
 cor, In - gan - nar,



May de - ceive!
 In - gan - nar

po - treb - - be an -

cor., She may de - ceive, Once a -
po - treb-be in - gan - nar, In - gan -

gain she may de - ceive!"
nar po - - treb - - be an - cor.

The first system of musical notation consists of three staves. The top staff is a single melodic line with a few notes. The middle and bottom staves form a piano accompaniment, with the middle staff playing chords and the bottom staff playing a rhythmic bass line.

The second system of musical notation continues the piece. It features more complex piano accompaniment with moving lines in both the middle and bottom staves, while the top staff remains mostly silent.

The third system of musical notation concludes the piano accompaniment section. Both the middle and bottom staves end with a final chord, marked with the word "Fine".

The fourth system of musical notation includes the vocal melody and piano accompaniment for the final line of the song. The lyrics are written below the vocal staff.

With those glan - ces Take — no chan - ces! 'Tis co-quet - ting,
 Qui so - spi - ri lu - sin - ghie - ri, Quel - li sguar - di,

The piano accompaniment for this system is marked with a piano (*p*) dynamic and features sustained chords in the middle staff and a simple bass line in the bottom staff.

Her sin be - set - ting, Wom - en do — so ev - 'ry
a vol - ger tar - - di. Men - zo - gne - ri fan cs -

day! Ma - king love
si; Sen - za a - mar

they make be -
mo - stra - re a -

lieve,
mor, Ma - king love — they make — be - lieve!
Sen - za a - mar — mo - stra - - re a - mor.

Da Capo

Da Capo

GO! CALL IRENE

(DÌ AD IRENE, TIRANNA INFEDELE)

English Version by
NATHAN HASKELL DOLE
Edited by Ebenezer Prout

From "Atalanta" (1736)

GEORGE FRIDERIC HANDEL

Andante (♩ = 126)

PIANO

c. 8^{ve} ad lib.

The piano accompaniment for the first system consists of two staves. The right hand features a series of eighth-note chords and single notes, while the left hand plays a steady eighth-note bass line. The tempo is marked 'Andante' with a quarter note equal to 126 beats per minute. The key signature has two flats (B-flat and E-flat). The system concludes with a piano (*p*) dynamic marking.

TENOR

f

Go! call I - re - ne, my mis - tress con - tent - less,
Dì ad I - re - ne, ti - ran - nà in - fe - de - le,

poco f

Cru - el, re - lent - less, un - faith - ful, hard -
 Ri - a, cru - de - le, d'un mos - tro peg -

f *un poco forte*

heart - ed, ah, no! Rath - er say to her
 gio - re, Ah no! Dil - le, dil - le più

Adagio *p* *a tempo*

colla voce *p* *a tempo*

gent - ly: "Love such as mine is, all di - vine
 tos - to, dil - le ch'un co - re qual è il mi -

is!" Where its like can she find?
 - o, Più tro - var non po - trà.

f

Go! call I re-ne, my
Di ad I re-ne, ti-

un poco forte

mis-tress con-tent-less, Cru-el, re-lent-less, un-faith-ful, hard-
ran-na in-fe-de-le, Ri-a, cru-de-le, d'un mos-tro peg-

hearted! Call her, re-lentless, call her, re-lentless, call her. hard-
gio-re, Dil-le, cru-de-le, dil-le, cru-de-le, dil-le ti-

heart
ran-

Adagio *p*

ed! Ah, no!
na, ah, no!

colla voce p

a tempo p

Rather say to her gently, rath - er, "Love such as mine is,
Dil - le, dil - le più tos - to, dil - le, dil - le ch'un co - re

a tempo

all di - vine is! Where its like, where can she find?
qual è il mi - o, Più tro - var no, non po - trà,

No, no! Rath - er go tell her
nò, nò, Dil - le più tos - to,

p

a fond heart like mine is priceless!
ch'un co - re qual e il mi - o,

Where its like — can she e'er find? No! no,
Più — tro - var — no, non po - trà, no, no,

Adagio

where its like — can she find?
Più tro - var — non po - - trà. a tempo

colla voce

Fine

Fine

Adagio

Call her, Cru-el one, call her, But hold!
 Dil - le, bar - ba - ra, dil - le, ma che?

un poco forte *colla voce p*

a tempo

Tell her how my pure faith is con - soled
 No, che bas - ta al - la pu - ra mia fè,

p a tempo

When I see her dear eyes calm - ly shi - - ning
 Di ve - - der quei be - - gli oc - chi se - - re - - ni

With the first beams of love grow - ing kind!
 Con la pri - ma a - mo - - ro - - sa pie - - tà,

With the first beams of love grow - ing kind!
 Con la pri - ma a - mo - - ro - sa pie - - ta,

When I see her dear eyes calm - ly shi - ning
 Di ve - - der quei be - - gli oc - chi se - - re - - ni.

With the first beams, With the first beams — growing kind!
 Con la pri - ma a - - mo - ro - sa — pie - - ta,

Adagio *Da Capo*

With the first beams of love grow - ing kind.
 Con la pri - - ma a - mo - - ro - - sa pie - - ta.

pp colla voce

Da Capo

LOVE'S RICHEST DOWER

(OMBRA MAI FÙ)

From "Serse" (1738)

English words by
NATHAN HASKELL DOLE
Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL

Larghetto (♩ = 63)

SOPRANO

PIANO

p

f *p* *f*

Nev - - - -
Om - - - -

p

- er was hour So fit for
- bra mai fù Di ve - ge -

fes - ti - val! Bright - est and best of all Sum - mer's full
ta - bi - le ca - ra ed a - ma - bi - le so - a - ve

flow'r! Na - - - ture's kind - - - pow'r, Her pro - di -
più, Om - - - bra mai fù Di ve - ge -

gal - i - ty makes the re - al - i - ty Love's rich - est
ta - bi - le ca - ra ed a - ma - bi - le so - a - ve

dow'r. Bright - - - est — and best of all nev - - er was hour
 più, ca - - - ra ed a - - ma - bi - le om - - - bra mai fù

So fit for fes - - ti - val! Bright - est and best of all
 Di ve - ge - - ta - - bi - le ca - - ra ed a - - ma - - bi - le

Sum - mer's full flow'r, Sum - mer's full flow'r.
 so - - a - - ve più, so - - a - - ve più.

FELL RAGE AND BLACK DESPAIR

From "Saul" (1738)

Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL

Larghetto (♩ = 72)

PIANO

p

Flute

p

L.H.

Flute

p

f

p

p

SOPRANO

Fell rage and black des - pair pos - sessed

p sempre

With hor - rid sway the mon - arch's breast, When Da - vid

with ce - - les - - tial fire Struck, —

Flute *p* struck the sweet per - - sua - - - - sive

lyre *p* *f*

Soft gli - ding — down his — rav - ish'd — ears,

p

The heal - ing — sounds dis - - - pel his — cares,

Des-pair and rage, des-pair and rage at once are

gone, And peace and hope — re - sume the throne,

f *p* *p*

And peace and — hope, Flute

p

This system shows the first staff with a vocal line and the piano accompaniment. The vocal line has the lyrics "And peace and — hope,". The piano accompaniment features a flute part starting in the second measure, marked with a piano (*p*) dynamic.

And — peace and — hope — re - sume — the throne.

p

This system continues the vocal line with the lyrics "And — peace and — hope — re - sume — the throne." The piano accompaniment continues with the flute part, marked with a piano (*p*) dynamic.

Flute Flute

p *f* *p*

This system shows the piano accompaniment with the flute part. The dynamics are marked as piano (*p*), forte (*f*), and piano (*p*) across the measures.

f *p* *f*

This system shows the piano accompaniment with the flute part. The dynamics are marked as forte (*f*), piano (*p*), and forte (*f*) across the measures.

SIN NOT, O KING

From "Saul" (1738)

Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL

Largo (♩ = 76)

TENOR

PIANO

Sin not, O King, a - gainst the

youth

Who ne'er of - fend - ed

you,

Think to his loy - al - ty and

truth

What great re - wards are due,

Think to his loy - al - - ty — and truth What great re -

The first system of the musical score. The vocal line is in B-flat major (two flats) and 4/4 time. The lyrics are "Think to his loy - al - - ty — and truth What great re -". The piano accompaniment consists of a right hand with chords and a left hand with a steady bass line.

wards are due. Think with what

The second system of the musical score. The vocal line continues with the lyrics "wards are due. Think with what". The piano accompaniment continues with similar harmonic support.

joy this god - like man You

The third system of the musical score. The vocal line continues with the lyrics "joy this god - like man You". The piano accompaniment continues with similar harmonic support.

saw, — that glo - - - rious day!

The fourth system of the musical score. The vocal line concludes with the lyrics "saw, — that glo - - - rious day!". The piano accompaniment concludes with similar harmonic support.

Think, and with ru - - in, if — you can,

The first system of the musical score. The vocal line is in B-flat major, starting on a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note bass line. The lyrics are "Think, and with ru - - in, if — you can,".

Such ser - - vi - - ces — re - - - pay;

The second system of the musical score. The vocal line continues with a half note D5, followed by quarter notes C5, Bb4, and A4. The piano accompaniment continues with similar chords and bass line. The lyrics are "Such ser - - vi - - ces — re - - - pay;". A small asterisk is placed below the piano part.

Think, and with ru - - in, if — you can,

The third system of the musical score. The vocal line starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment continues with similar chords and bass line. The lyrics are "Think, and with ru - - in, if — you can,".

Such ser - vi - - ces — re - - pay!

The fourth system of the musical score. The vocal line continues with a half note D5, followed by quarter notes C5, Bb4, and A4. The piano accompaniment continues with similar chords and bass line. The lyrics are "Such ser - vi - - ces — re - - pay!". The system ends with a double bar line.

OFT ON A PLAT OF RISING GROUND

From "L'Allegro" (1740)

Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL

Largo e piano (♩ = 58)

PIANO

The piano introduction consists of two systems of music. The first system features a treble clef staff with a series of chords and a bass clef staff with a melodic line. The second system continues the melodic line in the bass clef staff, with the treble clef staff providing harmonic support. The tempo is marked 'Largo e piano' with a quarter note equal to 58 beats per minute. The key signature has two flats (B-flat and E-flat).

SOPRANO

The soprano vocal entry begins with the lyrics 'Oft on a plat of ri-sing ground I hear the'. The melody is written in a treble clef staff. The piano accompaniment continues in the bass clef staff, with the treble clef staff providing harmonic support. The tempo is marked 'Largo e piano' with a quarter note equal to 58 beats per minute. The key signature has two flats (B-flat and E-flat).

The soprano vocal entry continues with the lyrics 'far-off curfew—sound'. The melody is written in a treble clef staff. The piano accompaniment continues in the bass clef staff, with the treble clef staff providing harmonic support. The tempo is marked 'Largo e piano' with a quarter note equal to 58 beats per minute. The key signature has two flats (B-flat and E-flat).

O - ver some wide - - wa - ter'd shore, Swing - ing slow, with

p

senza 8ve

sul - - len - - roar, Swing - ing slow, with sul - len roar,

1 2

Swing - ing slow, with sul - len roar, Or if the air will

not per-mit, Some still re - mo - ved place will fit, Where

glow - - ing — em - bers, through the room, — Teach

The first system of the musical score. The vocal line (treble clef) begins with a half note 'glow', followed by a quarter note 'ing', a half note 'em', a quarter note 'bers', a half note 'through', a quarter note 'the', a half note 'room', and a quarter note 'Teach'. The piano accompaniment (treble and bass clefs) features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords and rests.

light — to — coun - - ter - - - feit — a — gloom, —

The second system of the musical score. The vocal line continues with a half note 'light', a quarter note 'to', a half note 'coun', a quarter note 'ter', a half note 'fe', a quarter note 'it', a half note 'a', and a quarter note 'gloom'. The piano accompaniment continues with the same eighth-note pattern, with some chords and rests.

— Teach light — to coun - - ter - feit — a gloom.

The third system of the musical score. The vocal line concludes the phrase with a half note 'Teach', a quarter note 'light', a half note 'to', a quarter note 'coun', a half note 'ter', a quarter note 'fe', a half note 'it', a half note 'a', and a quarter note 'gloom'. The piano accompaniment continues with the same eighth-note pattern, with some chords and rests. A piano (*p*) dynamic marking is present in the right hand.

dim.

The fourth system of the musical score. The vocal line is silent, indicated by a whole rest. The piano accompaniment continues with the same eighth-note pattern, with some chords and rests. A *dim.* (diminuendo) dynamic marking is present in the right hand.

LET ME WANDER NOT UNSEEN

From "L'Allegro" (1740)

Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL

Siciliana (♩ = 63)

PIANO

The piano introduction is in G major, 12/8 time, and marked *f* (forte). It consists of two staves. The right hand features a series of chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment.

TENOR (or Soprano)

Let me wan - der, not un - seen, By hedge-row elms on hill - ocks

The vocal line begins with a half rest, followed by a melody of eighth and quarter notes. The piano accompaniment consists of two staves with chords and eighth-note patterns.

green.

The vocal line continues with a half rest, followed by a melody. The piano accompaniment continues with chords and eighth-note patterns.

There the plough-man, near at hand, Whistles o - ver the fur - row'd

The vocal line begins with a half rest, followed by a melody. The piano accompaniment continues with chords and eighth-note patterns.

land, There the plough-man near at hand, Whis-tles o-ver the fur-row'd

land. And the milk-maid sing-eth

blithe, And the mow-er whets his scythe, And ev-er-y shep-herd tells his

tale, Un-der the haw-thorn in the dale,

And ev - er - y shep - herd tells his tale, Un - der the haw - thorn in - the

dale.

Andante allegro (♩ = 80)

Or let the mer - ry bells ring round,

Or let the mer-ry bells ring round, And the jo - cund re - becks

sound, And the jo-cund re - becks sound,

And the jo-cund re - becks sound.

To many a youth and many a maid, Dan-cing in the che-quer'd

shade, To ma - ny a youth and ma - ny a

maid, Dan - cing in the che - quer'd shade,

Dan - cing, dan -

- cing, dan - cing in the che - quer'd shade,

This system features a vocal melody in treble clef with a key signature of two sharps (F# and C#). The lyrics are "- cing, dan - cing in the che - quer'd shade,". The piano accompaniment is in bass clef, starting with chords and moving to a more active eighth-note pattern in the right hand, marked with a forte *f* dynamic. Triplet markings (*3*) are present over the vocal notes "cing", "che", and "quer'd".

To ma - ny a youth and ma - ny a maid

p *p sempre*

This system continues the vocal melody with the lyrics "To ma - ny a youth and ma - ny a maid". The piano accompaniment features a piano *p* dynamic in the right hand, which then changes to *p sempre* (piano sempre) as the right hand plays a triplet of eighth notes. The left hand continues with a steady eighth-note accompaniment.

Dan - cing in the che - quer'd shade,

p

This system shows the vocal melody with the lyrics "Dan - cing in the che - quer'd shade,". The piano accompaniment has a piano *p* dynamic in the right hand, which plays a triplet of eighth notes. The left hand maintains the eighth-note accompaniment.

Dan - cing, dan -

This system continues the vocal melody with the lyrics "Dan - cing, dan -". The piano accompaniment features a more active eighth-note pattern in the right hand, while the left hand continues with the eighth-note accompaniment.

- cing, dan - cing in the che - quer'd shade.

f

This system concludes the vocal melody with the lyrics "- cing, dan - cing in the che - quer'd shade." The piano accompaniment features a forte *f* dynamic in the right hand, which plays a triplet of eighth notes. The left hand continues with the eighth-note accompaniment.

HIDE ME FROM DAY'S GARISH EYE

From "L'Allegro" (1740)

Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL

Largo e pianissimo (♩ = 63)

SOPRANO

Hide me— from day's gar - ish eye, While the

PIANO

pp

senza 8^{va}

bee with hon - ied thigh, Which at her flow - 'ry work doth

sing, And the wa - ters mur - mur - ing,

With such con - sort as they keep, En - tice the

dew - - y - feath - er'd sleep;

pp sempre

And let some strange mys - te - rious dream Wave at his

pp

senza 8^{va}

wings in air - y stream Of live - ly por - trai -

ture dis - play'd, Soft - ly on my eye - lids laid.

Then as I wake, sweet mu - sic

pp

breathe, A - bove, a - bout, or un - der - neath, Sent by — some spir - it to

mor - tals good, Or th' un - seen ge - nius of the wood, Or th' un - seen

ge - nius of the wood.

RECITATIVE - COMFORT YE, COMFORT YE MY PEOPLE AIR - EV'RY VALLEY SHALL BE EXALTED

From the "Messiah" (1741)

Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL.

Larghetto e piano (♩ = 72)

Recit

PIANO

Com-fort ye, com - -

fort ye my peo-ple, Com - fort ye, *ad lib.*

com - fort ye my peo-ple, *a tempo*

saith your God, saith your God;

p *fp* *fp*

Speak ye com-fort-a-bly to Je - ru - sa-lem, speak ye

com - fort-a-bly to Je - ru - sa-lem, and cry un-to her, that her

fp

NB.
war - - fare, her war - - fare is ac - complish'd, that her i -

p

ni - qui - ty is par - don'd, that her i - ni - qui - ty is par -

The first system of the musical score. The vocal line (treble clef) begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment (grand staff) features a series of chords in the right hand and a steady eighth-note bass line in the left hand. The key signature is D major (two sharps).

don'd.

The second system of the musical score. The vocal line continues with a half note D5, followed by a whole rest. The piano accompaniment features a series of chords in the right hand and a steady eighth-note bass line in the left hand. The key signature is D major (two sharps).

The voice of him that cri - eth in the wil - der - ness, "Pre -

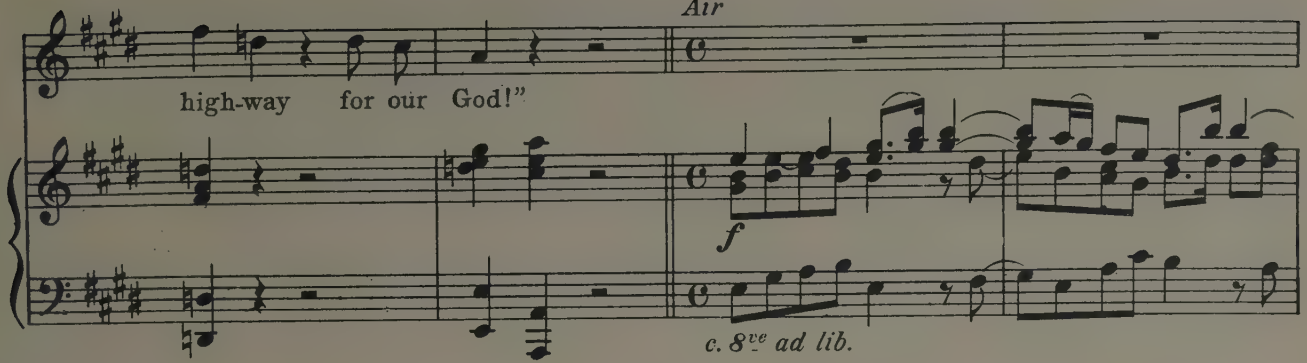
The third system of the musical score. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a series of chords in the right hand and a steady eighth-note bass line in the left hand. The key signature is D major (two sharps).

pare ye the way of the Lord, make straight in the des - ert a

The fourth system of the musical score. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a series of chords in the right hand and a steady eighth-note bass line in the left hand. The key signature is D major (two sharps).

Andante (♩ = .80)

Air

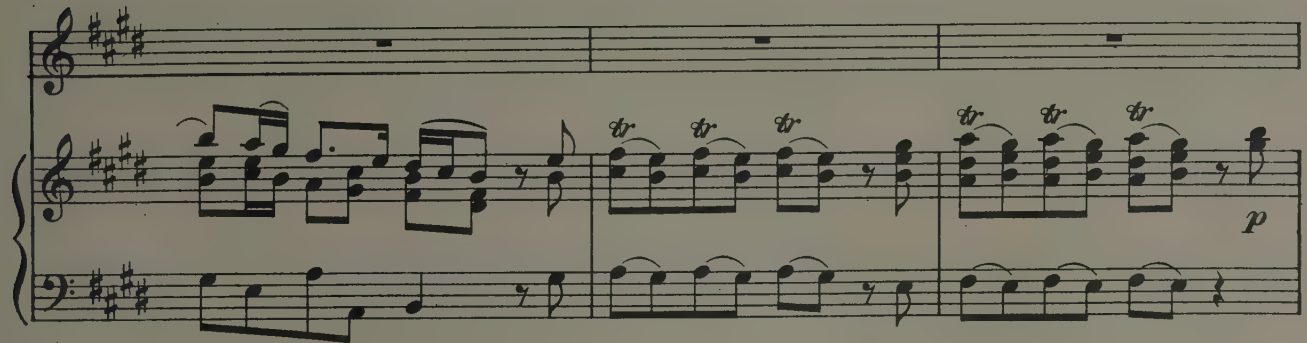


high-way for our God!"

f

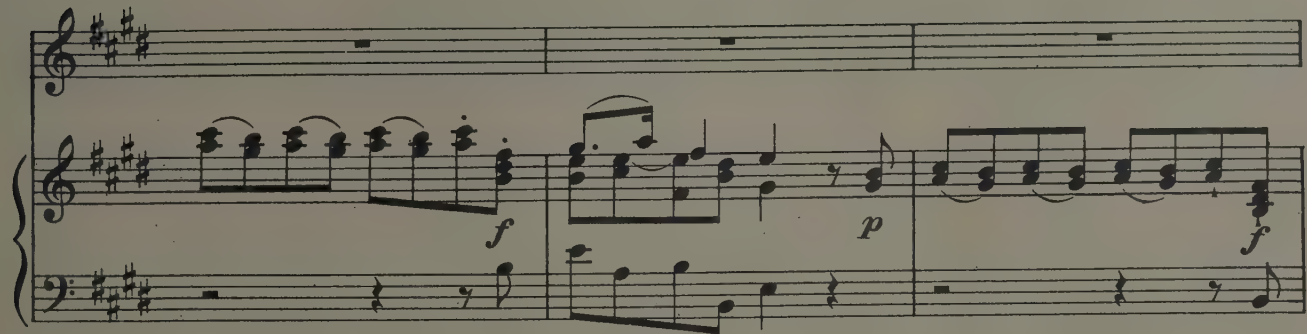
c. 8^{ve} ad lib.

The first system of musical notation features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "high-way for our God!" and is followed by a double bar line. The piano accompaniment consists of two staves, with the right hand playing a series of chords and the left hand playing a series of eighth notes. The tempo is marked "Andante (♩ = .80)" and the mood is "Air". The first system ends with a double bar line.



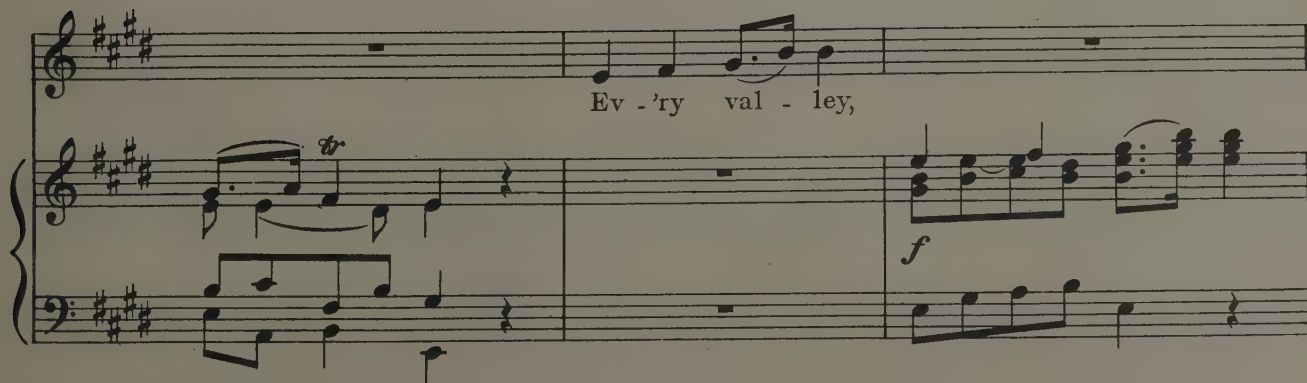
p

The second system of musical notation continues the vocal line and piano accompaniment. The vocal line is followed by a double bar line. The piano accompaniment features a series of chords in the right hand and eighth notes in the left hand. The tempo is marked "Andante (♩ = .80)" and the mood is "Air". The second system ends with a double bar line.



f *p* *f*

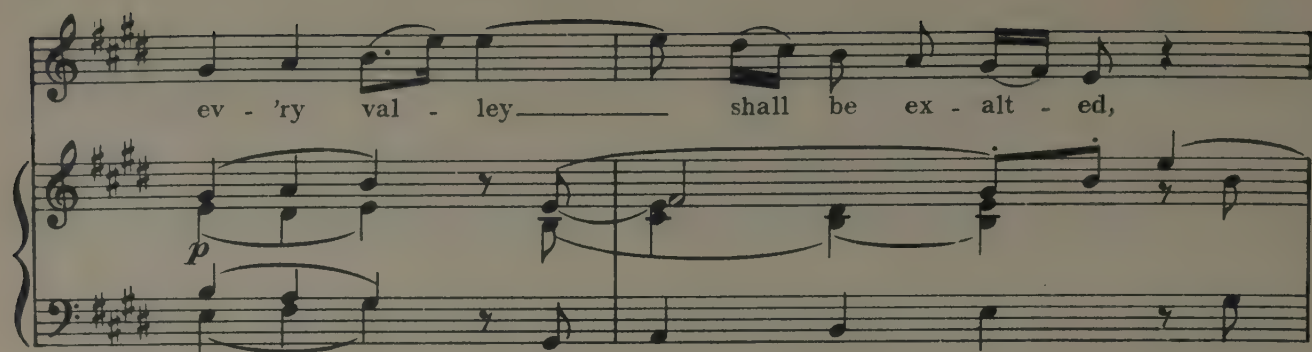
The third system of musical notation continues the vocal line and piano accompaniment. The vocal line is followed by a double bar line. The piano accompaniment features a series of chords in the right hand and eighth notes in the left hand. The tempo is marked "Andante (♩ = .80)" and the mood is "Air". The third system ends with a double bar line.



Ev - 'ry val - ley,

f

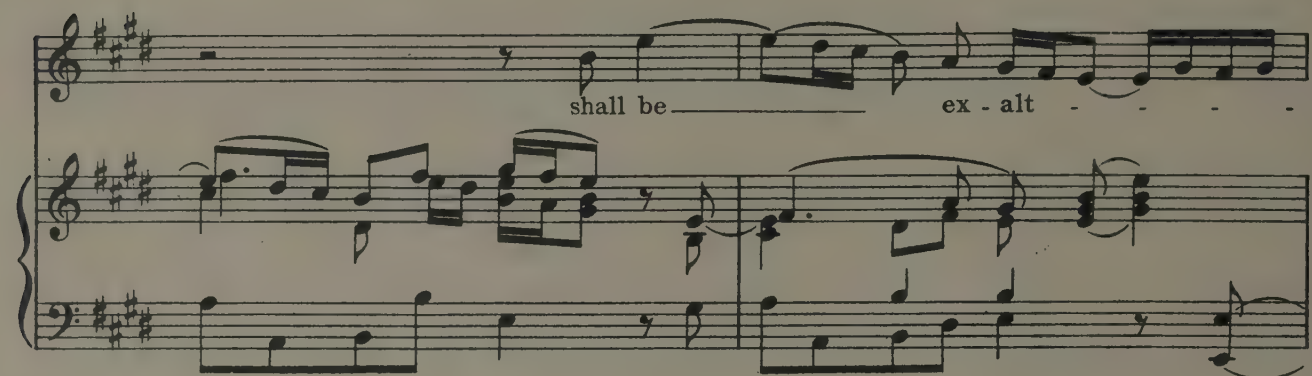
The fourth system of musical notation continues the vocal line and piano accompaniment. The vocal line begins with the lyrics "Ev - 'ry val - ley," and is followed by a double bar line. The piano accompaniment consists of two staves, with the right hand playing a series of chords and the left hand playing a series of eighth notes. The tempo is marked "Andante (♩ = .80)" and the mood is "Air". The fourth system ends with a double bar line.



ev - 'ry val - ley _____ shall be ex - alt - ed,

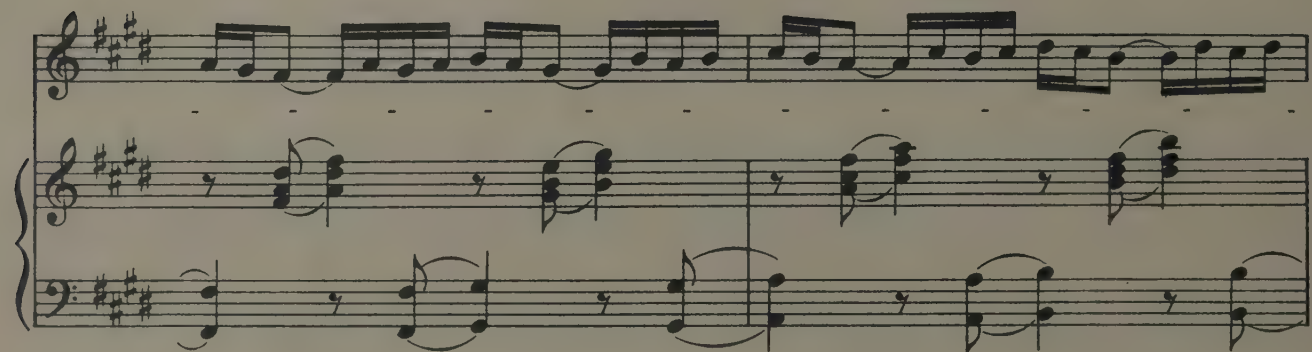
p

This system contains the first staff of music. The vocal line begins with the lyrics 'ev - 'ry val - ley' followed by a long horizontal line, then 'shall be ex - alt - ed,'. The piano accompaniment starts with a piano (*p*) dynamic and features a series of chords and moving lines in both hands.

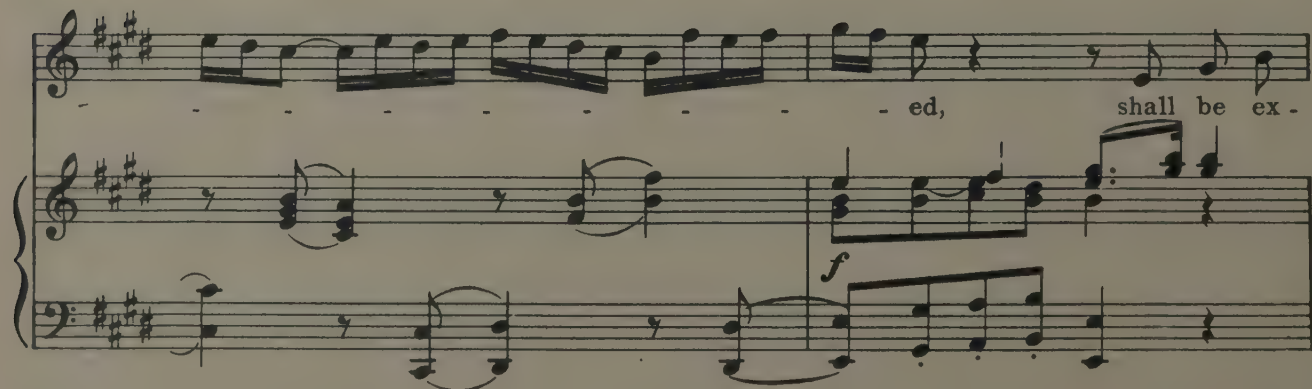


_____ shall be _____ ex - alt - - -

This system contains the second staff of music. The vocal line continues with 'shall be' followed by another long horizontal line, then 'ex - alt' followed by three dashes. The piano accompaniment continues with complex chordal textures.



This system contains the third staff of music. The vocal line is mostly obscured by a long horizontal line. The piano accompaniment continues with a steady flow of chords and moving lines.



_____ - ed, shall be ex -

This system contains the fourth staff of music. The vocal line ends with '- ed,' followed by 'shall be ex -'. The piano accompaniment concludes with a series of chords and a final melodic flourish in the right hand.

alt - ed, shall be ex - alt -

p

8ve ad lib.

- ed, and ev - ry moun - tain and hill made

f

p

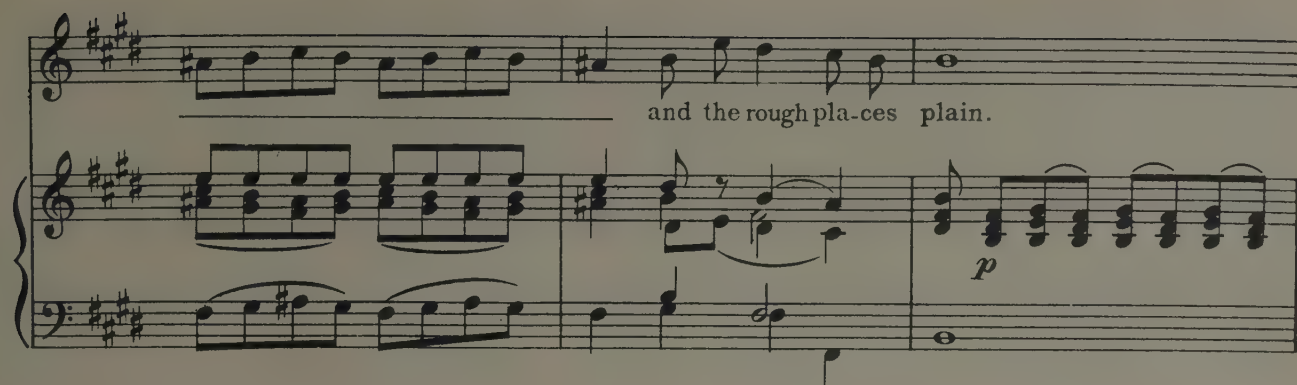
low, The crook - ed

straight, and the rough pla-ces plain, _____

the crook - ed

straight, the crook - ed straight, — and rough pla - ces

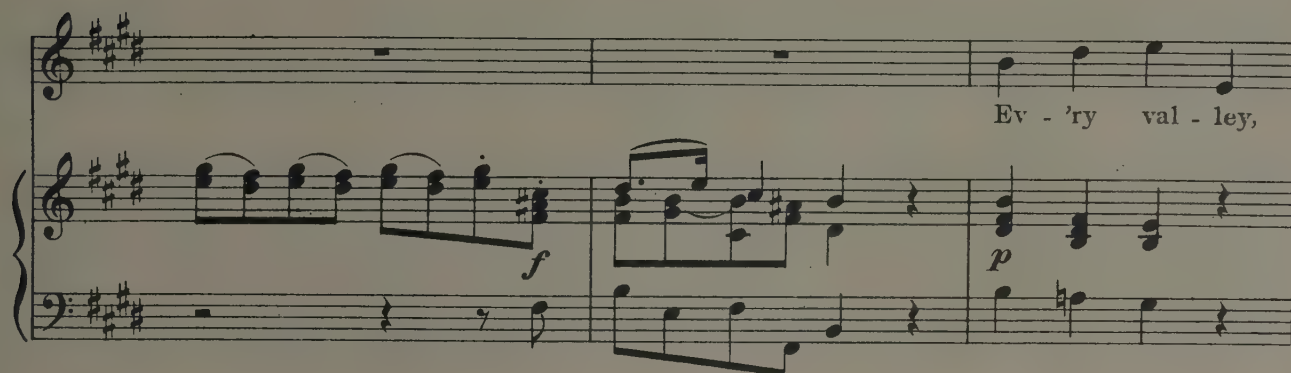
plain, _____



and the rough pla-ces plain.

p

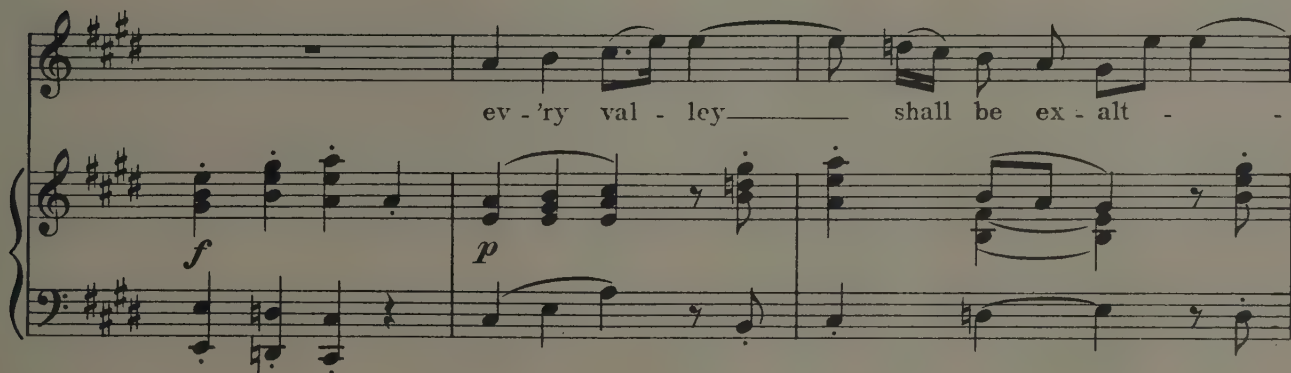
This system contains the first staff of music. The vocal line begins with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics "and the rough pla-ces plain." are written below the staff. The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of three sharps. The piano part features a series of chords and moving lines, with a dynamic marking of *p* (piano) appearing in the third measure.



Ev - 'ry val - ley,

f *p*

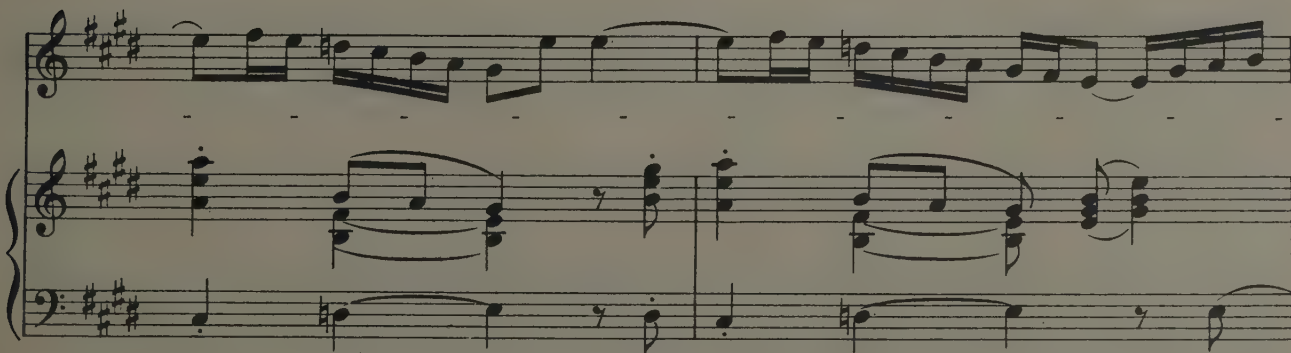
This system contains the second staff of music. The vocal line continues with the lyrics "Ev - 'ry val - ley,". The piano accompaniment continues with a dynamic marking of *f* (forte) in the first measure and *p* (piano) in the third measure.



ev - 'ry val - ley — shall be ex - alt -

f *p*

This system contains the third staff of music. The vocal line continues with the lyrics "ev - 'ry val - ley — shall be ex - alt -". The piano accompaniment continues with a dynamic marking of *f* (forte) in the first measure and *p* (piano) in the second measure.



This system contains the fourth staff of music. The vocal line continues with a melodic line. The piano accompaniment continues with a series of chords and moving lines.

ed,

Ev - 'ry val - ley,

p

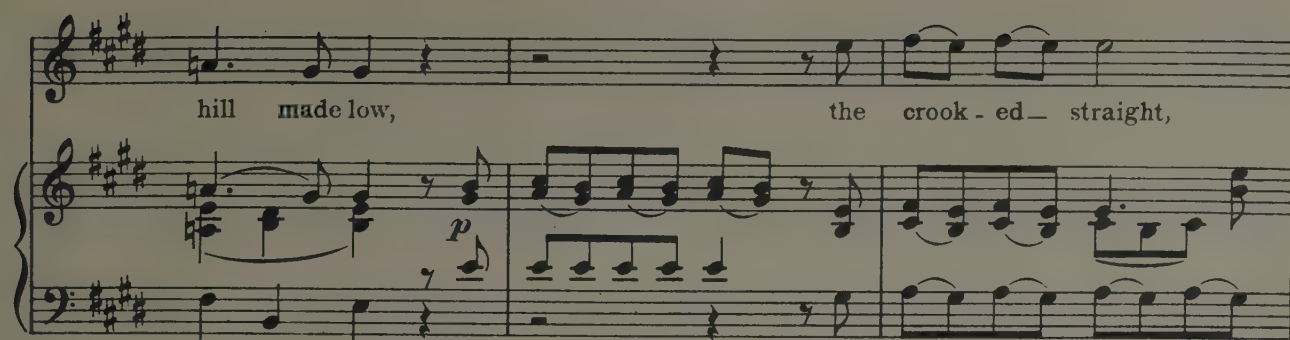
senza 8^{va}

ev - 'ry val - ley shall be ex - alt -

p

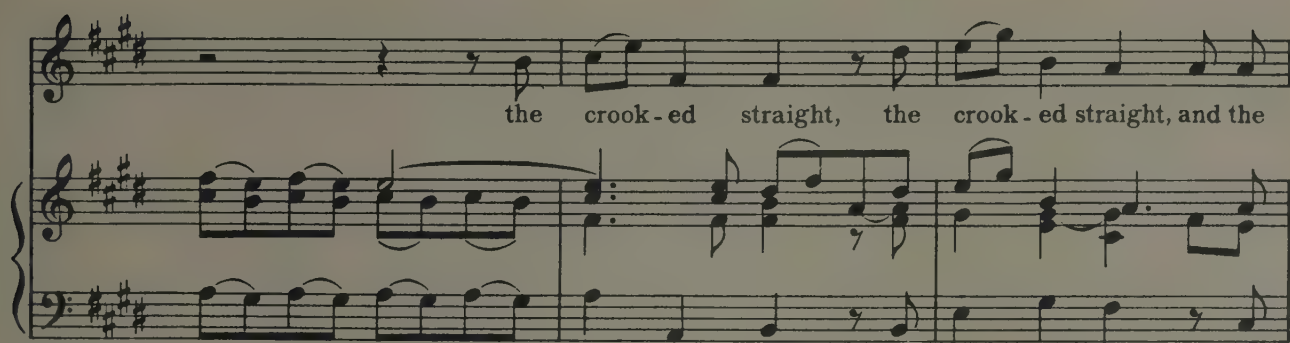
8^{va} ad lib.

ed, and ev - 'ry moun - tain and

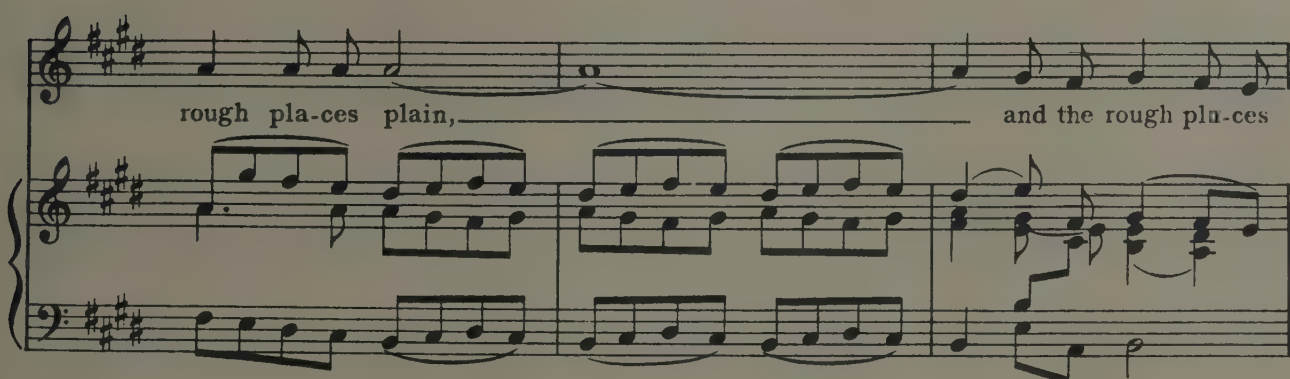


hill made low, the crook - ed — straight,

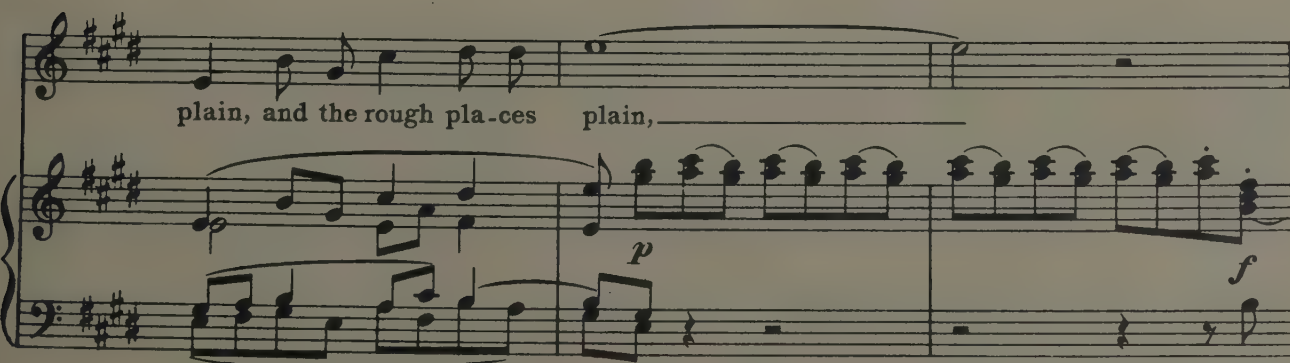
p



the crook - ed straight, the crook - ed straight, and the



rough pla-ces plain, and the rough pla-ces



plain, and the rough pla-ces plain,

p *f*

(ad lib.)

the crook - ed straight, and the rough

colla voce

Tempo I

pla - - ces plain.

f

c. 8^{ve} ad lib.

p

f *p* *f*

BUT THOU DIDST NOT LEAVE HIS SOUL IN HELL

From the "Messiah" (1741)

Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL

Andante Larghetto (♩ = 108)

PIANO

The piano introduction is in D major, 2/4 time. It begins with a mezzo-forte (mf) dynamic. The right hand features a series of chords and moving lines, including trills in the final measures. The left hand provides a steady eighth-note accompaniment. The tempo is marked Andante Larghetto at 108 beats per minute.

c. 8^{ve} ad lib.

TENOR or SOPRANO

The vocal entry is in D major, 2/4 time. The melody begins with a half rest followed by a quarter note G4, then a quarter note A4, and continues with a series of eighth and quarter notes. The lyrics "But Thou didst not leave His soul in hell," are sung under the melody. The piano accompaniment continues with the same eighth-note pattern in the left hand and chords in the right hand, with a piano (p) dynamic marking.

But Thou didst not leave His soul in hell,

The vocal line continues with the melody moving through various intervals. The lyrics "But Thou didst not leave His soul in hell, nor didst Thou suffer, nor" are sung. The piano accompaniment remains consistent with the eighth-note accompaniment and chords.

But Thou didst not leave His soul in hell, nor didst Thou suffer, nor

The vocal line concludes with the melody rising to a half note G5. The lyrics "didst Thou suffer Thy Ho - ly One to see cor - rup - tion." are sung. The piano accompaniment continues with the eighth-note accompaniment and chords, ending with a forte (f) dynamic marking.

didst Thou suf - fer Thy Ho - ly One to see cor - rup - tion.

But Thou didst not leave His

p

soul in hell, Thou didst not leave, Thou didst not leave His soul in hell,

p sempre

nor didst Thou suf - fer Thy Ho - ly One

to see cor - rup - tion: nor didst — Thou suf - fer, nor

cresc.

p

didst Thou suf-fer Thy Ho - ly One to see cor - rup - tion, nor

The first system of the musical score. The vocal line (treble clef) begins with a half note 'didst', followed by eighth notes 'Thou suf-fer Thy', a quarter note 'Ho - ly', a half note 'One', a quarter rest, a quarter note 'to see', a quarter note 'cor -', a quarter note 'rup -', a quarter note 'tion,', and a half note 'nor'. The piano accompaniment (grand staff) features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. A piano dynamic marking 'p' is present in the right hand.

didst Thou suf-fer, nor didst Thou suf-fer Thy Ho - ly One, Thy

The second system of the musical score. The vocal line continues with a half note 'didst', eighth notes 'Thou suf-fer,', a half note 'nor', eighth notes 'didst Thou suf-fer Thy', a quarter note 'Ho - ly', a half note 'One,', and a half note 'Thy'. The piano accompaniment continues with the same eighth-note pattern, featuring trills in the right hand.

Ho - ly One to see cor-rup-tion.

The third system of the musical score. The vocal line concludes with a half note 'Ho - ly', a half note 'One', a quarter note 'to see', a quarter note 'cor-rup-tion.', and a half rest. The piano accompaniment continues with the eighth-note pattern, featuring trills and a forte dynamic marking 'f' in the right hand. A 'c. 8^{ve}' marking is at the end of the system.

The fourth system of the musical score. The vocal line is silent, indicated by whole rests. The piano accompaniment continues with the eighth-note pattern, featuring trills and a forte dynamic marking 'f' in the right hand.

HOW BEAUTIFUL ARE THE FEET

From the "Messiah" (1741)

Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL

Larghetto (♩ = 104)

PIANO

mf

SOPRANO

How beau-ti-ful are the feet of them that

p

preach the gos - pel of peace, how beau - ti - ful are the feet, how

beau-ti-ful are the feet of them that preach the gos-pel of peace.

How

f

p

beau - ti - ful are the feet of them that preach the gos - pel of peace, and

bring glad ti - dings, and bring glad ti - dings, glad ti-dings of good things, and

bring glad ti - dings, glad ti-dings of good things, and bring glad ti-dings, glad

ti-dings of good things, glad ti-dings of good things.

I KNOW THAT MY REDEEMER LIVETH

From the "Messiah" (1741)

Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL

PIANO

Larghetto (♩ = 72)

mp

SOPRANO

I know that my Re - deem - er

liv - eth, and that He shall stand

p

at the lat - - - ter day

up-on the earth. I

know that my Re - deem - er liv - 'eth, and that He shall

stand at the lat - - ter day up-on the

earth, _____ up - on the earth, I know _____

— that my Re - deem - er liv - eth, and He shall stand _____ at the

lāt - - - ter day up - on the earth, _____

— up - on — the earth:

First system of musical notation. The vocal line is in G major (one sharp). The piano accompaniment features a melody in the right hand and a bass line in the left hand. Dynamics include *p*, *cresc.*, and *f*. Articulation includes *tr* (trill).

And though worms de-roy this bo-dy,

Second system of musical notation. The vocal line continues the melody. The piano accompaniment includes a *p* (piano) dynamic.

Yet in my flesh shall I see God, yet in my flesh shall

Third system of musical notation. The vocal line continues the melody. The piano accompaniment features a complex texture with many beamed sixteenth notes in the right hand.

I see God. I

Fourth system of musical notation. The vocal line concludes with "I". The piano accompaniment includes a *f* (forte) dynamic and a *tr* (trill) articulation.

know that my Re - deem-er liv-eth, and though worms de -

stroy this bo - dy, yet in my flesh — shall I see

God, yet in my flesh — shall I see

God, shall I see God. I know that my Re - deem-er liv-eth,

For now is Christ ris - en

p

from the dead, The first - - -

pp

fruits of them that sleep, _____ of

them that sleep, the first - - fruits of them — that sleep.

pp sempre *p*

For now is Christ

p

This system shows the beginning of the piece. The vocal line has a whole rest for the first two measures, then enters with a half note. The piano accompaniment features a triplet of eighth notes in the right hand and a single eighth note in the left hand. A piano (*p*) dynamic marking is present in the piano part.

ris - en, for now is Christ ris - en from the dead,

cresc. *p*

The second system continues the vocal melody. The piano part includes a crescendo (*cresc.*) and a piano (*p*) dynamic marking. The vocal line has a half rest at the end of the system.

Adagio

the first-fruits of them, of them that sleep. Tempo I

pp *colla voce* *f*

The third system is marked *Adagio*. The vocal line continues with a half note. The piano part has a pianissimo (*pp*) dynamic marking, followed by *colla voce* and a forte (*f*) dynamic marking. The tempo changes to *Tempo I* at the end of the system.

This system continues the piano accompaniment. The right hand features a triplet of eighth notes. The left hand has a half note. The system ends with a half rest in the vocal line.

This system concludes the piece. The piano part features a triplet of eighth notes in the right hand and a half note in the left hand. The system ends with a final chord in the piano part.

TOTAL ECLIPSE!

From "Samson" (1741)

Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL

Larghetto e staccato (♩ = 96)

PIANO

The piano introduction is in G major, 2/4 time, marked 'Larghetto e staccato' with a tempo of 96 beats per minute. It features a treble and bass staff. The treble staff begins with a forte (f) dynamic and includes a trill on the first measure. The bass staff provides a steady accompaniment with eighth notes.

TENOR

The first vocal entry for the Tenor part begins on the second measure of the piano introduction. The lyrics are: "To - tal e - clipse! no sun, no moon, All". The piano accompaniment continues with its established pattern.

The second vocal entry for the Tenor part begins on the fourth measure. The lyrics are: "dark, All dark a - midst the blaze of noon!". The piano accompaniment continues, with a piano (p) dynamic marking appearing in the bass staff.

The third vocal entry for the Tenor part begins on the sixth measure. The lyrics are: "Oh,". The piano accompaniment continues, with a piano (p) dynamic marking appearing in the bass staff.

glo - - rious light! no cheer - ing ray To

The first system of the musical score. The vocal line (treble clef) begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment (grand staff) features a right hand with a half note G4 and a left hand with a half note G2. The key signature has one sharp (F#).

glad my eyes with wel - come day! To - tal e-clipse!

The second system of the musical score. The vocal line continues with a half note D5, a quarter note E5, a quarter note F#5, and a half note G5. The piano accompaniment continues with a half note G4 and a left hand with a half note G2. The key signature has one sharp (F#).

no sun, no moon, All dark a - midst the

The third system of the musical score. The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment features a right hand with a half note G4 and a left hand with a half note G2. The key signature has one sharp (F#).

blaze of noon! Why thus de - prived Thy

The fourth system of the musical score. The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment features a right hand with a half note G4 and a left hand with a half note G2. The key signature has one sharp (F#).

prime de - cree? Sun, moon and stars are dark to me,

Sun, moon and stars, Sun, moon and stars are dark to me,

Sun, moon and stars, Sun, moon and stars are dark to

me!

THUS WHEN THE SUN

From "Samson" (1741)

Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL

Andante (♩ = 116)

PIANO

f

c. 8^{ve} ad lib.

tr

tr

5 4 3 2
1 2 1 1

5 4 3 2
1 2 1 1

TENOR

Thus when the sun from's wa - t'ry— bed, All

p

cur - tain'd with a cloud - y red, Pil - lows his chin up -

on an o - rient wave

Pil - lows his chin up - on an

o - rient wave, up - on an o - rient wave:

The wan-d'ring sha-dows,

ghast - ly pale, All troop to their in - fer - - nal jail, Each

fet - ter'd ghost slips to his sev - 'ral grave,

slips to his sev - 'ral grave,

Each fet - ter'd ghost slips

to his sev - 'ral grave, The wan - d'ring sha - dows,

ghast - ly — pale, All troop to their in - fer - nal jail, Each

fet - ter'd ghost slips

to his — sev — 'ral grave, Each

Adagio

fet — — — ter'd ghost slips to his — sev — 'ral

pp colla voce

Tempo I

grave.

O SLEEP, WHY DOST THOU LEAVE ME?

From "Semele" (1743)

Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL

Largo (♩ = 80)

SOPRANO

PIANO

senza 8ve

O sleep,

O sleep, why dost thou

p sempre

leave me? Why dost thou leave me? Why thy vi-sion-a-ry joys re-

move? O sleep, O sleep, O

sleep, a - gain de - ceive me, O sleep, a - gain de - ceive me, To my

arms re - store my - wan - d'ring love, my wan -

Pastor

Wan

d'ring love, re - store my wan - d'ring love, a - gain de -

ceive me, O sleep, To my arms, to my -

arms re - store my wan - d'ring

love.

WHERE'ER YOU WALK

From "Semele" (1743)

Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL

Largo e pianissimo per tutto (♩ = 96)

TENOR

PIANO

Wher - e'er you walk, cool

gales shall fan the glade; Trees where you sit shall

crowd in - to a shade, Trees where you sit shall crowd in -

to — a shade;

un poco più f

The first system of the musical score. The vocal line (treble clef) begins with a half note 'to' followed by a half note 'a shade;'. The piano accompaniment (grand staff) features a steady eighth-note bass line and a more active treble line with chords and eighth notes. The key signature has two flats (B-flat major).

Wher - e'er you walk, cool gales shall fan the glade;

pp

The second system of the musical score. The vocal line continues with 'Wher - e'er you walk, cool gales shall fan the glade;'. The piano accompaniment maintains its rhythmic pattern. A piano (*pp*) dynamic marking is present at the start of the system.

Trees, where you sit, shall crowd in - to a shade,

The third system of the musical score. The vocal line continues with 'Trees, where you sit, shall crowd in - to a shade,'. The piano accompaniment continues with its characteristic eighth-note bass line.

Trees, where you sit,

The fourth system of the musical score. The vocal line concludes with 'Trees, where you sit,'. The piano accompaniment provides a final harmonic support.

shall crowd in - to — a shade.

Fine Wher - e'er you tread, the blush-ing flow'rs shall rise, and

Fine *pp*

all things flour-ish, And all things flour-ish, wher -

Adagio *D. C.*

e'er you turn your eyes, wher - e'er you turn your eyes, wher-e'er you turn your eyes.

colla voce *D. C.*

MY FATHER! AH! METHINKS I SEE

From "Hercules" (1744)

Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL

Larghetto e mezzo piano (♩ = 69)

SOPRANO

PIANO

mp

*La. * La. **

My fa - ther! ah! methinks I

p cresc. fp p

see The sword in-flict the dead - ly wound; He bleeds, he

falls in a - go - ny. He bleeds, he falls in a - go -

ny, Dy - ing he bites the crim - son ground, Dy - ing he

bites the crim - son ground, Dy - ing he bites the crim - son

ground. My fa-ther! ah, me-thinks I see Thesword in - flict the dead-ly

f *p*

wound; He bleeds, he falls_ in a - go-ny, Dy - ing he bites the

Adagio

colla voce

Larghetto e piano (♩ = 72)

crim' - son ground.

p

Peace - ful rest, peace - ful rest, dear

p

par - - ent shade, dear par - - ent shade,

Light the earth be on thee laid! In thy

daugh - ter's pi - - ous mind All thy vir - tues, all thy

vir - tues live en - shrined.

In thy daugh - ter's pi - ous mind All thy vir - tues,

pp *p*

all thy vir - tues live en - shrined, In thy

daugh - ter's pi - ous mind All thy vir - tues

live en - shrined; Peace-ful rest, dear par - ent shade,

pp

In thy daugh - ter's pi - ous — mind All thy

vir - tues 'live en - - shrined.

p

5
2
1

5
2
1

THEN WILL I JEHOVAH'S PRAISE

From the "Occasional Oratorio" (1746)

Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL

A Tempo giusto (♩ = 88)

TENOR

PIANO

The musical score is presented in four systems. Each system contains a tenor vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked 'A Tempo giusto' with a quarter note equal to 88 beats per minute. The piano part begins with a forte (f) dynamic. The score includes various musical notations such as notes, rests, beams, and dynamic markings.

Then will I — Je - - ho - vah's praise,

p

Then will I — Je - ho - vah's praise Ac -

pp

cord - ing to His jus - tice raise, And sing — the name and

De - i - ty, And sing the name and De - i - ty

Of Je - ho - vah the most high, of Je - ho - vah.

The first system of the musical score is in D major (two sharps). It consists of a vocal line and a piano accompaniment. The vocal line begins with a half note 'Of', followed by a quarter note 'Je', a quarter note 'ho', a quarter note 'vah', a half note 'the', a half note 'most', a half note 'high', a half note rest, and finally a half note 'of', a quarter note 'Je', a quarter note 'ho', and a quarter note 'vah'. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines.

And sing the name and De - i - ty

The second system continues the musical score. The vocal line starts with a half note rest, followed by a quarter note 'And', a quarter note 'sing', a quarter note 'the', a quarter note 'name', a quarter note 'and', a half note 'De', a half note 'i', and a half note 'ty'. The piano accompaniment continues with similar harmonic support.

Of Je - ho - vah the most high.

The third system of the musical score. The vocal line begins with a half note 'Of', followed by a quarter note 'Je', a quarter note 'ho', a quarter note 'vah', a half note 'the', a half note 'most', a half note 'high', and a half note rest. The piano accompaniment includes a dynamic marking of *f* (forte) in the final measure.

The fourth system of the musical score. The vocal line consists of three measures of whole rests. The piano accompaniment continues with a consistent harmonic pattern, featuring eighth-note bass lines and chordal textures in the treble.

Ev - er let my thanks en - dure, Ev - er faith - ful,

p

ev - er sure, Ev - er faith -

- ful, ev - er sure, Ev - er let my

thanks en - dure, Ev - er faith - ful, ev - er faith - ful,

let my faith - ful thanks en - dure, Ev - er faith - ful,

ev - er sure,

Adagio Tempo I

Ev - er faith - ful, ev - er sure.

p colla voce *f*

FROM MIGHTY KINGS

From "Judas Maccabaeus" (1746)

Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL

Andante (♩ = 60)

SOPRANO

PIANO

f

tr

con 8^{ve} ad lib.

From

might - y kings he took the spoil, And

p

with his acts made Ju - dah smile, From

pp

might - y, might - y kings, from might - y, might - y kings he

The first system of the musical score is in D major (two sharps). The vocal line (treble clef) begins with a melody of eighth and quarter notes. The piano accompaniment (grand staff) features a steady eighth-note bass line and chords in the right hand.

took the spoil, And with his acts made Ju - dah

The second system continues the melody. The vocal line has a long note for 'took' followed by a melodic phrase for 'the spoil, And with his acts made Ju - dah'. The piano accompaniment provides harmonic support with chords and moving lines.

smile, made Ju - dah smile,

The third system continues the melody. The vocal line has a long note for 'smile,' followed by 'made Ju - dah smile,'. The piano accompaniment continues with harmonic support.

The fourth system of the musical score continues the melody. The vocal line has a long note for 'smile,' followed by 'made Ju - dah smile,'. The piano accompaniment continues with harmonic support.

And with his acts made

Ju - dah smile.

f

(tr)

From might - y kings, From

p

might - y kings he took the spoil, And

with his acts made Ju - dah smile,

This system contains the first four measures of the piece. The vocal line begins with a half note 'with', followed by a quarter note 'his', a quarter note 'acts', and a quarter rest. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

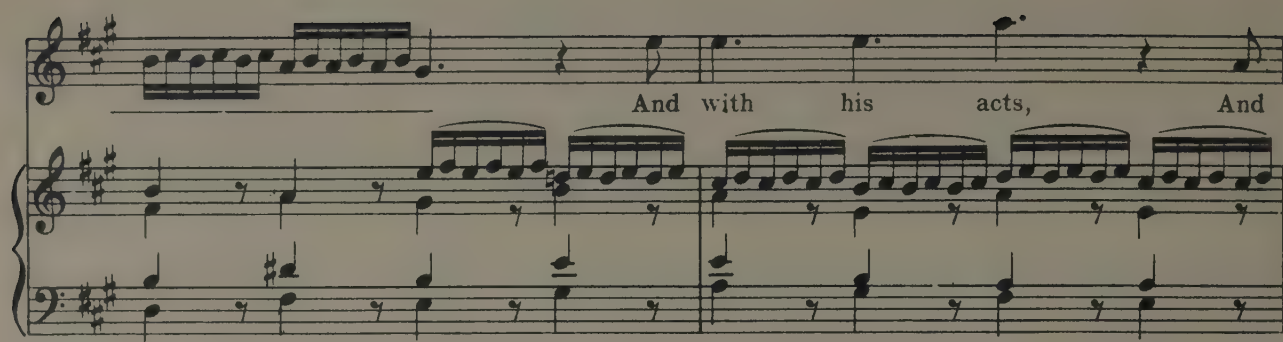
And with his acts made

This system contains measures 5 through 8. The vocal line has a half rest in measure 5, followed by a half note 'And', a quarter note 'with', a quarter note 'his', a quarter note 'acts', and a quarter rest. The piano accompaniment continues with similar harmonic support.

Ju - dah smile,

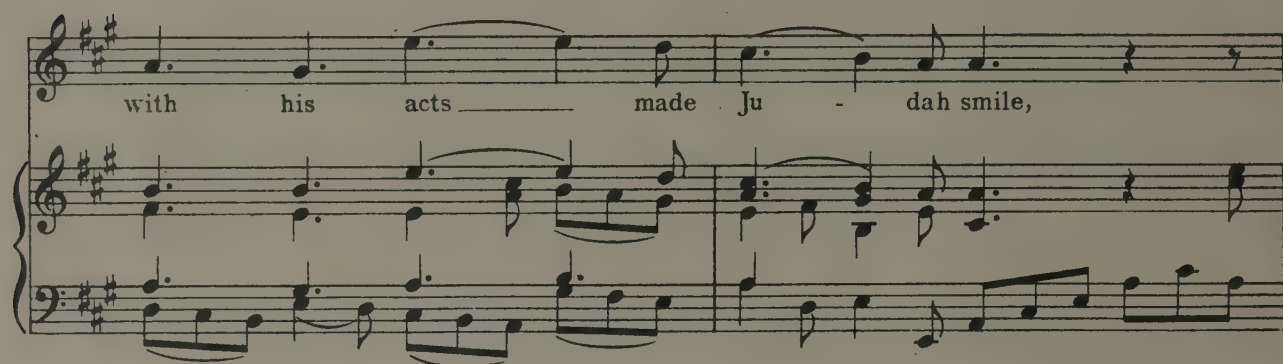
This system contains measures 9 through 12. The vocal line features a half note 'Ju', a half note 'dah', a half note 'smile', and a half rest. The piano accompaniment includes trills in the vocal line and sustained chords in the piano.

This system contains the final four measures (13-16) of the piece. The vocal line concludes with a half note and a half rest. The piano accompaniment features a rapid sixteenth-note run in the right hand in measure 14, followed by sustained chords.



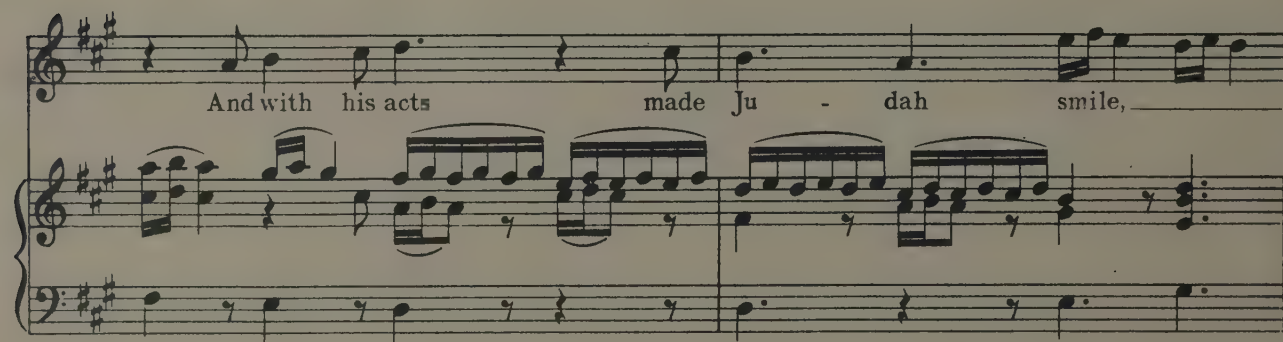
And with his acts, And

This system contains the first two staves of music. The vocal line (top staff) begins with a melodic phrase in A major, marked with a fermata. The piano accompaniment (bottom two staves) features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.



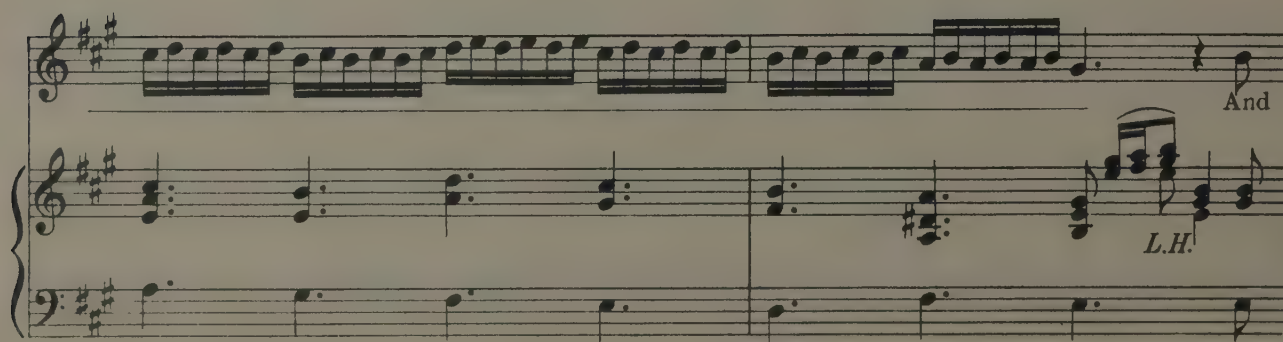
with his acts made Ju - dah smile,

This system continues the musical piece. The vocal line has a longer note on 'acts' followed by a melodic line for 'made Ju - dah smile'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.



And with his acts made Ju - dah smile,

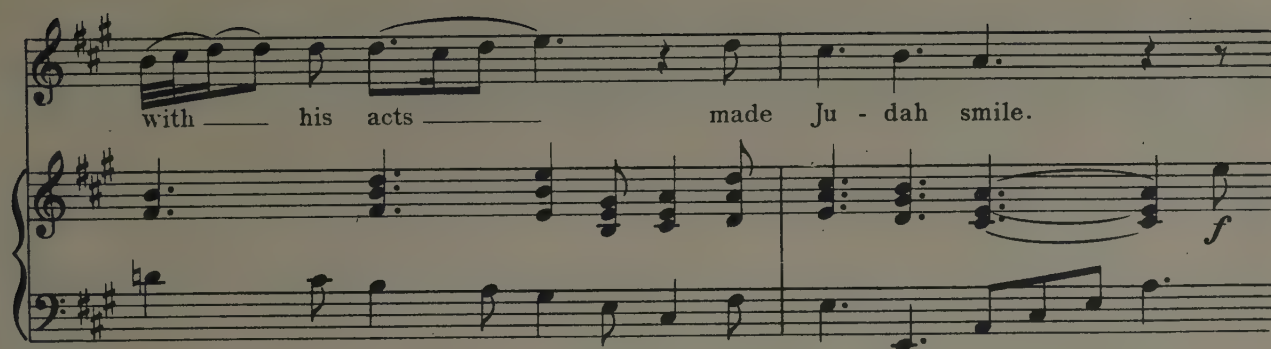
This system repeats the vocal melody from the previous system. The piano accompaniment includes some chordal textures and moving lines, with a fermata at the end of the system.



And

L.H.

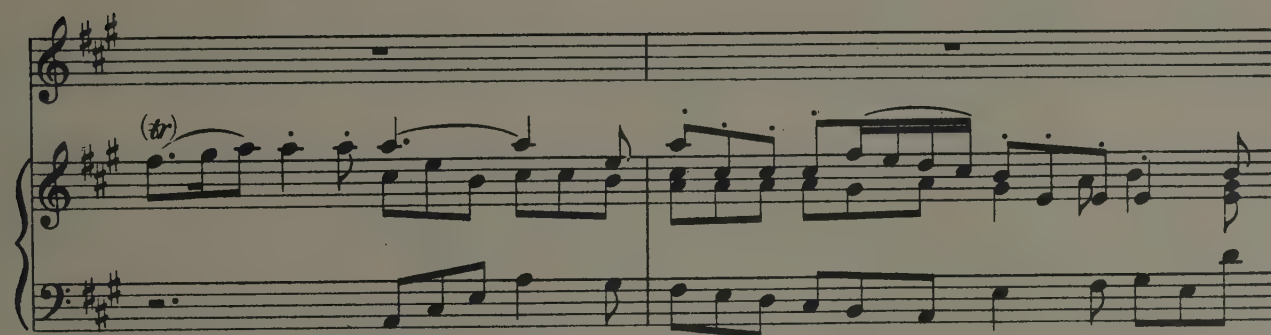
This system concludes the page. The vocal line has a final melodic phrase marked with a fermata. The piano accompaniment features a series of chords in the right hand and a simple bass line in the left hand. The label 'L.H.' is placed below the piano part.



with his acts made Ju - dah smile.

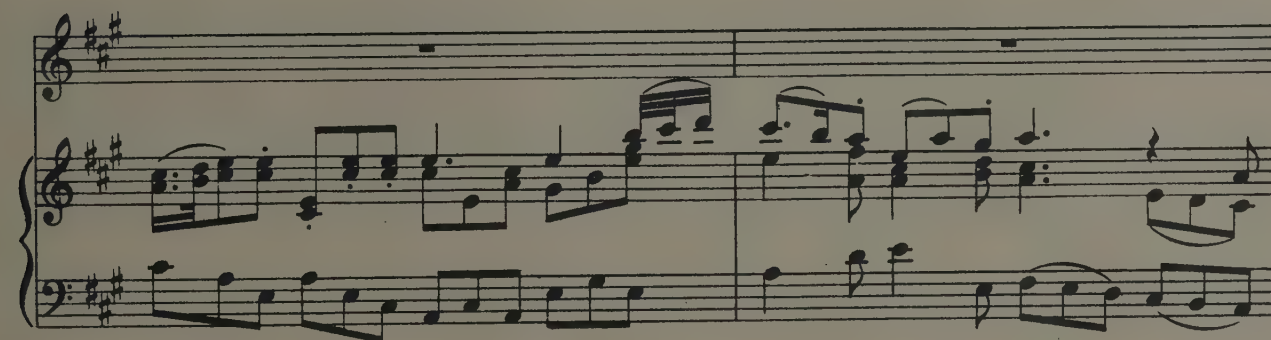
f

This system contains the first staff of music. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a melodic phrase for the words "with his acts" and continues with "made Ju - dah smile." The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. It features a steady bass line and chords in the right hand. A forte dynamic marking (*f*) is present at the end of the system.

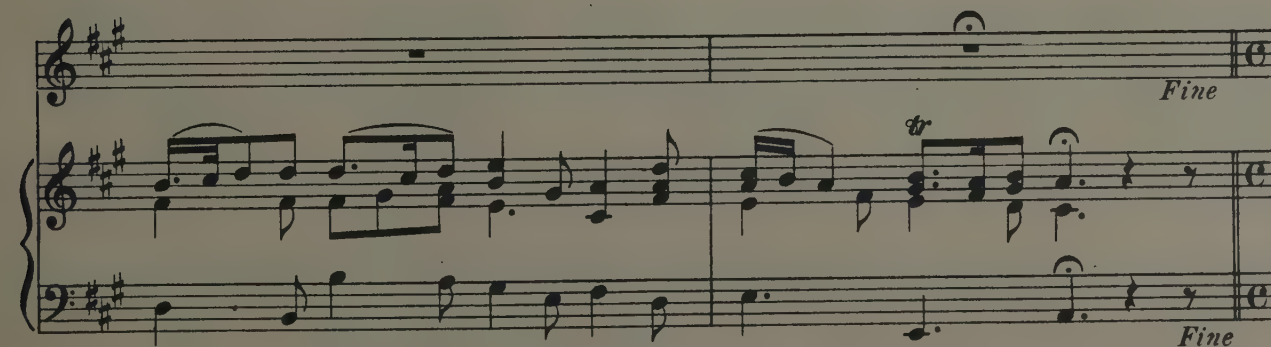


(tr)

This system contains the second staff of music. The vocal line continues with a melodic phrase marked with a trill (*tr*). The piano accompaniment continues with a steady bass line and chords in the right hand.



This system contains the third staff of music. The vocal line continues with a melodic phrase. The piano accompaniment continues with a steady bass line and chords in the right hand.



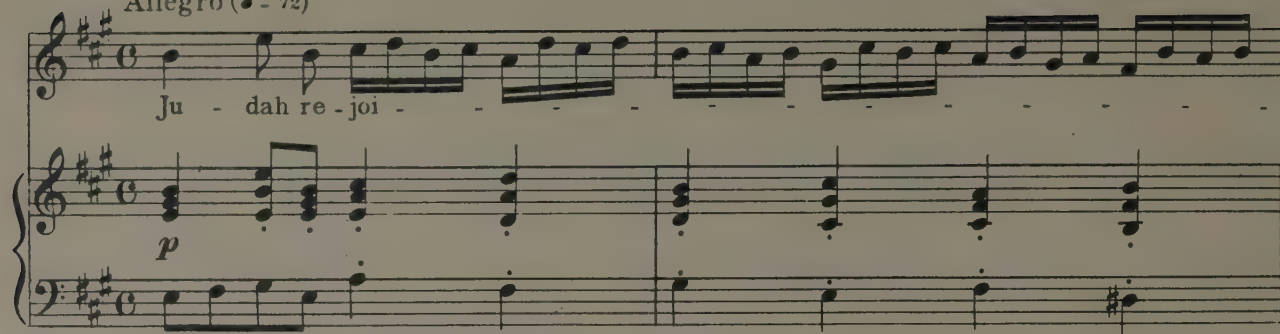
Fine

tr

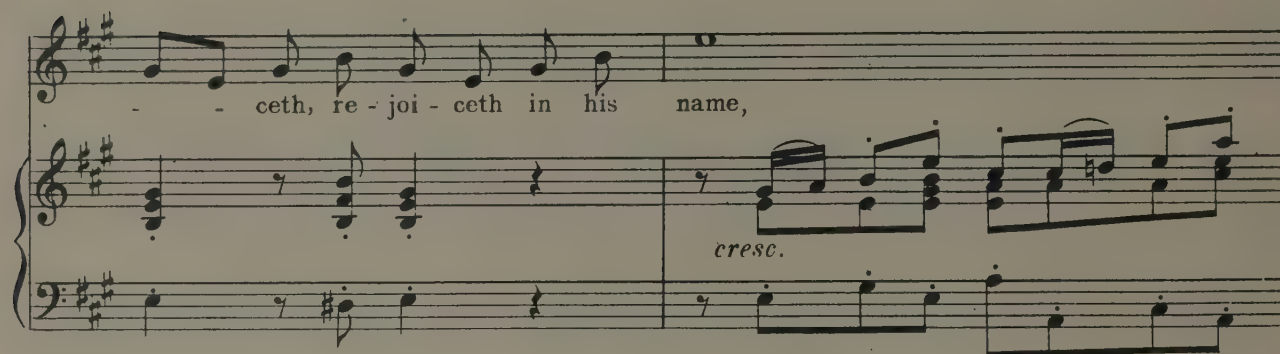
Fine

This system contains the fourth staff of music. The vocal line concludes with a melodic phrase marked with a trill (*tr*). The piano accompaniment concludes with a steady bass line and chords in the right hand. Both the vocal and piano parts end with a double bar line and the word *Fine*.

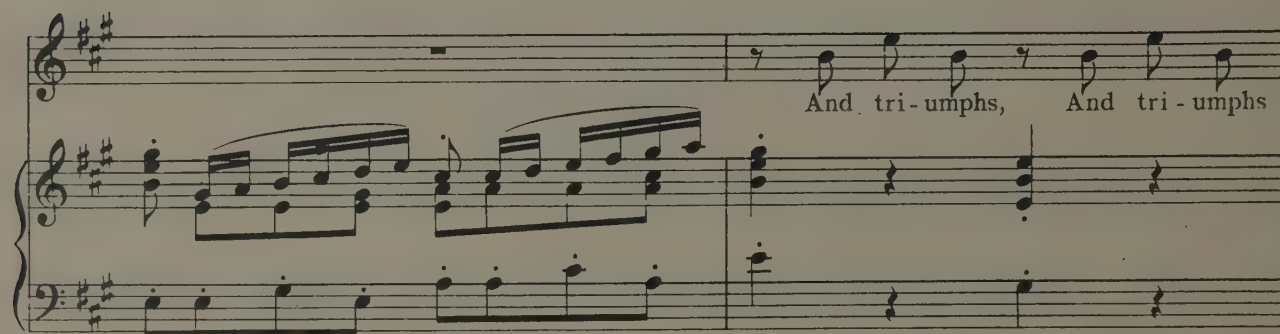
Allegro (♩ = 72)



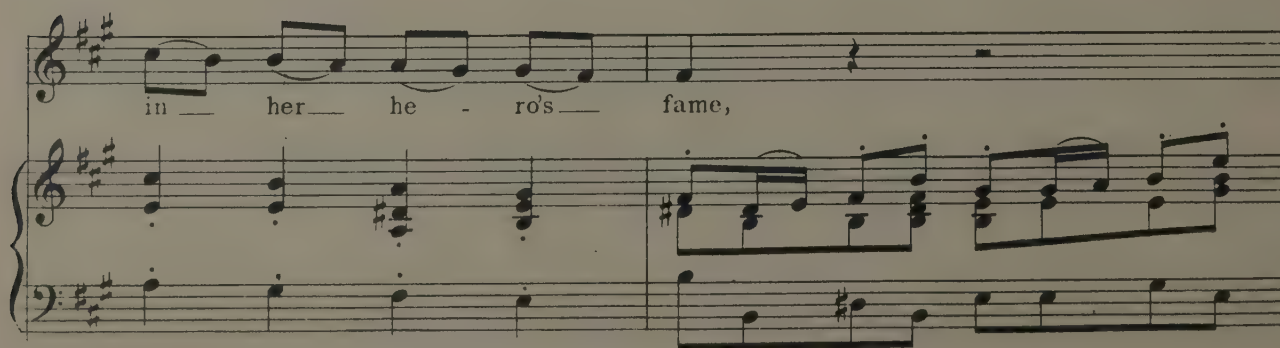
First system of musical notation. The vocal line (treble clef) begins with the lyrics "Ju - dah re - joi -". The piano accompaniment (grand staff) starts with a piano (*p*) dynamic. The key signature is two sharps (F# and C#), and the time signature is common time (C).



Second system of musical notation. The vocal line continues with the lyrics "- ceth, re - joi - ceth in his name,". The piano accompaniment includes a crescendo (*cresc.*) marking. The key signature and time signature remain the same.



Third system of musical notation. The vocal line has the lyrics "And tri - umphs, And tri - umphs". The piano accompaniment features a melodic line in the right hand. The key signature and time signature remain the same.



Fourth system of musical notation. The vocal line has the lyrics "in her he - ro's fame,". The piano accompaniment continues with a melodic line in the right hand. The key signature and time signature remain the same.

Ju - dah re - joi -

p

ceth, re - joi - ceth in his

name, And triumphs, And triumphs in her he - ro's

cresc.

fame, And triumphs in her he - ro's fame.

Da Capo

Da Capo

SOUND AN ALARM!

From "Judas Maccabaeus" (1746)

Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL

Allegro (♩ = 152)

TENOR

Sound an a-larm! Sound an a-larm, your sil-ver trumpets

PIANO

f

c. 8^{ve} ad lib.

sound, And call the brave, and on-ly brave, and

p

on-ly brave a-round, Call the brave, call the

brave, and on-ly brave a-round.

f

Sound an a-larm!

f

Your sil - ver trum - pets — sound, your trum - pets —

p

sound, your trum-pets — sound, And call the — brave, and —

on - ly — brave, and call the — brave, and — on - ly — brave, and

on - ly brave a - round, call the brave, call the brave, _____

And

on - ly brave a - round.

Who listeth, fol-low! to the field a -

gain! Justice with courage is a ——— thousand — men, is — a — thousand —

men, Jus-tice with cour-age, Jus-tice with courage is a thou-sand — men, is — a —

thou-sand — men, is a thou - sand men. Sound an a-larm!

Sound an a - larm, your sil - ver trum - pets' sound!

The first system of the musical score. The vocal line (treble clef, key of D major) contains the lyrics "Sound an a - larm, your sil - ver trum - pets' sound!". The piano accompaniment (grand staff) features a series of chords in the right hand and a rhythmic pattern in the left hand. Dynamics include *f* and *ff*.

And

The second system of the musical score. The vocal line is mostly silent, with the word "And" at the end. The piano accompaniment continues with a rhythmic pattern in the left hand and chords in the right hand. Dynamics include *mf*.

call the brave, and on - ly brave, and on - ly brave a -

The third system of the musical score. The vocal line contains the lyrics "call the brave, and on - ly brave, and on - ly brave a -". The piano accompaniment features a rhythmic pattern in the left hand and chords in the right hand. Dynamics include *f* and *ff*.

round. Sound an a - larm!

The fourth system of the musical score. The vocal line contains the lyrics "round. Sound an a - larm!". The piano accompaniment features a rhythmic pattern in the left hand and chords in the right hand. Dynamics include *ff*.

Your sil - ver trumpets sound! *(tr)*
ff *p* *ff*

And call the *(tr)* brave, and *mf*

on - ly brave, and on - ly brave a - round! *ff*

This air is immediately followed in the oratorio by the chorus, "We hear the pleasing, dreadful call."

HERE AMID THE SHADY WOODS

From "Alexander's Weekly" (1747)

Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL

Larghetto (♩ = 126)

PIANO

mf
c. 8^{ve} ad lib.

The piano introduction consists of two staves. The right hand features a series of chords and arpeggiated figures, while the left hand provides a steady bass line with eighth notes. The tempo is marked 'Larghetto' with a quarter note equal to 126 beats per minute.

The piano accompaniment for the first vocal line continues with similar arpeggiated patterns in the right hand and a consistent eighth-note bass line in the left hand.

SOPRANO

Here a - mid the sha - dy woods, Fragrant flow'rs and crys - tal

p

The piano accompaniment for the second vocal line continues with similar arpeggiated patterns in the right hand and a consistent eighth-note bass line in the left hand.

floods, Taste, my soul, this charming seat, Love and

The piano accompaniment for the third vocal line continues with similar arpeggiated patterns in the right hand and a consistent eighth-note bass line in the left hand.

glo - ry's calm re - treat, ——— Taste, my

The first system of the musical score. The vocal line (treble clef) begins with a half rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment (grand staff) features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with chords providing harmonic support.

soul, this charming seat. — Love and glo - ry's calm re - treat.

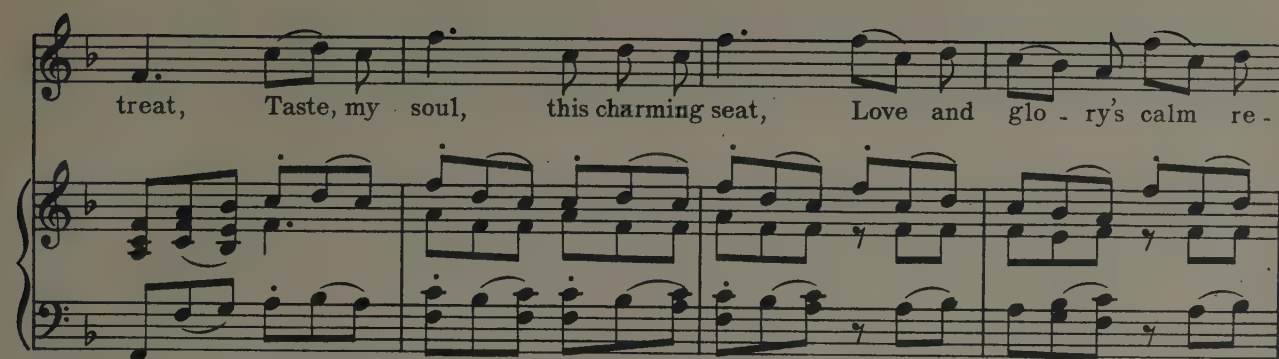
The second system of the musical score. The vocal line continues with a half note D5, a quarter note E5, a quarter note F5, and a half note G5. The piano accompaniment continues with the same rhythmic pattern, now including some chordal changes to support the new lyrics.

Here a - mid the sha - dy woods, ———

The third system of the musical score. The vocal line begins with a half rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment continues with the same rhythmic pattern, with chords providing harmonic support.

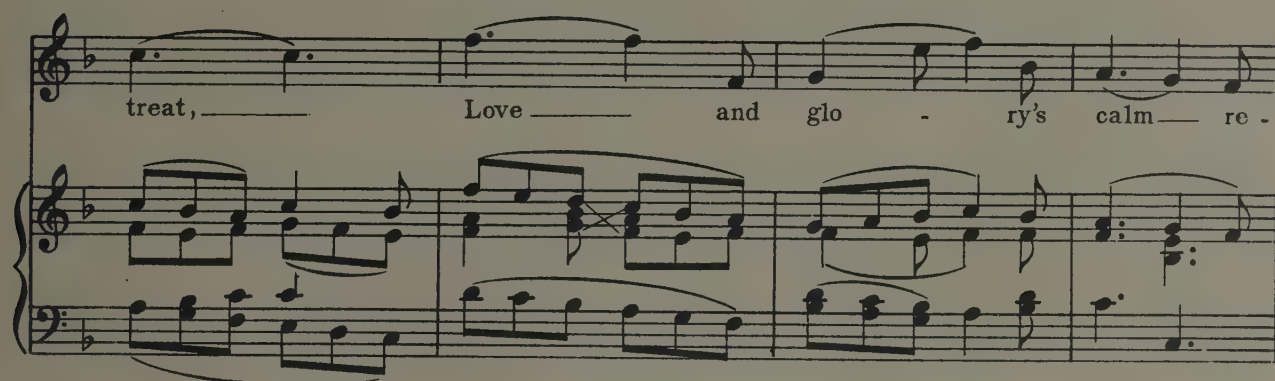
Taste, my soul, this charm - ing

The fourth system of the musical score. The vocal line continues with a half note D5, a quarter note E5, a quarter note F5, and a half note G5. The piano accompaniment continues with the same rhythmic pattern, with chords providing harmonic support.



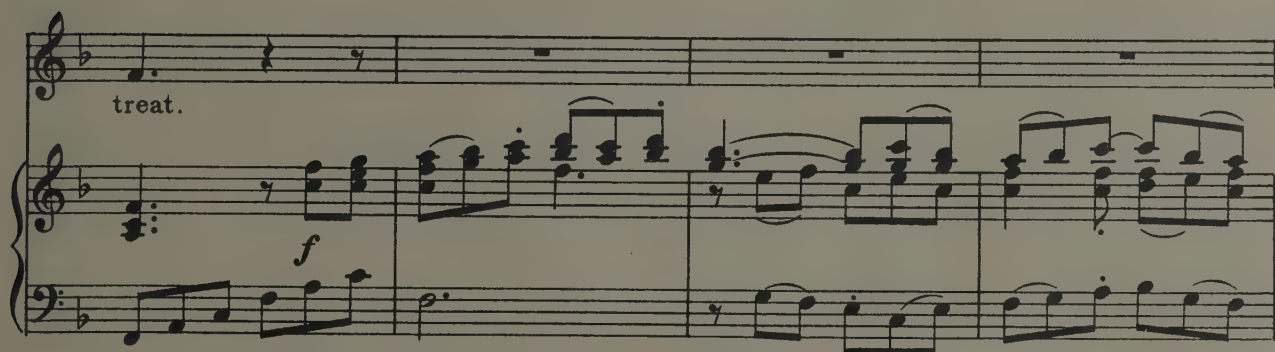
treat, Taste, my soul, this charming seat, Love and glo - ry's calm re -

This system contains the first line of the musical score. It features a vocal melody in the upper staff and a piano accompaniment in the lower staves. The lyrics are: "treat, Taste, my soul, this charming seat, Love and glo - ry's calm re -".



treat, Love and glo - ry's calm re -

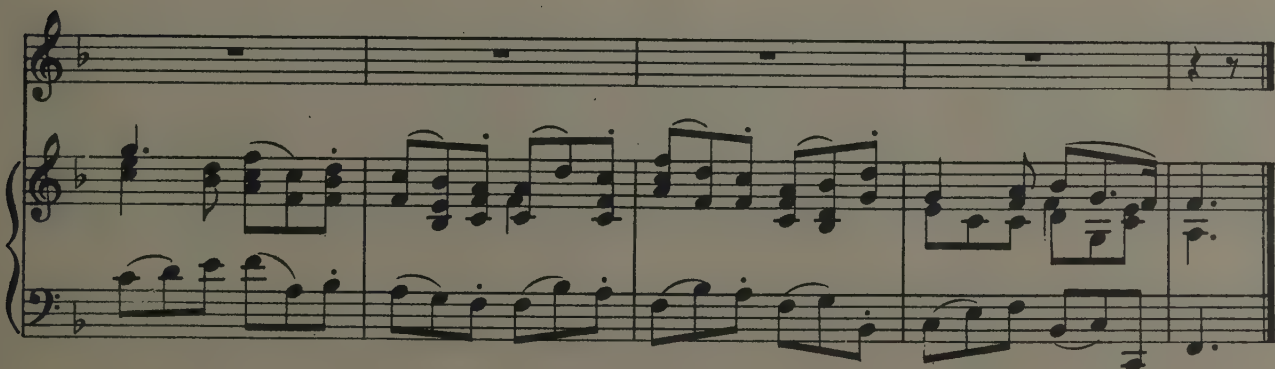
This system contains the second line of the musical score. The vocal melody continues with some rests. The lyrics are: "treat, Love and glo - ry's calm re -".



treat.

f

This system contains the third line of the musical score. The vocal part ends with a rest. The piano accompaniment features a forte (*f*) dynamic. The lyrics are: "treat."



This system contains the fourth line of the musical score, which concludes the piece. It features the final measures of the piano accompaniment.

RECITATIVE-CALM THOU MY SOUL AIR- CONVEY ME TO SOME PEACEFUL SHORE

From "Alexander Balus" (1747)

Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL

Lento e piano

Recit.

SOPRANO

PIANO

Calm thou my soul, kind I - sis, with a no - ble scorn of life,

I - de - al joys, and mo - men - ta - ry pains, That flatter or disturb this waking dream.

Air

Largo (♩ = 52)

Con - vey me to some peace - ful

shore, Where no tu - mul - tuous bil - - lows

roar, Where life, though joy - less, still is calm, And sweet — con -

tent — is sor - row's balm,

There free from pomp and care, — to wait, For -

get - ting, For - get - ting, and for - got, the will of

The first system of the musical score. The vocal line (treble clef) begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, and G5. The piano accompaniment (grand staff) features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords and rests.

fate, There — free from pomp and

The second system of the musical score. The vocal line continues with a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment continues with its rhythmic pattern, including some chordal textures.

care, to wait, For - get - ting, and for - got, the

The third system of the musical score. The vocal line continues with a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment continues with its rhythmic pattern, including some chordal textures.

will of — fate.

The fourth system of the musical score. The vocal line concludes with a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment concludes with its rhythmic pattern, including some chordal textures.

OH, HAD I JUBAL'S LYRE

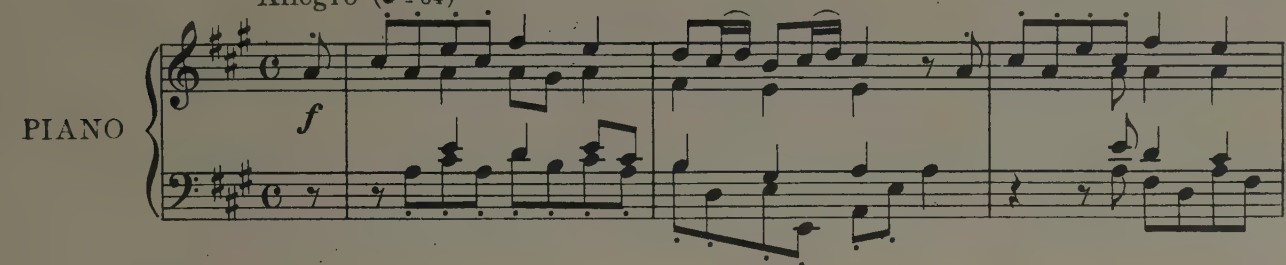
From "Joshua" (1747)

Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL

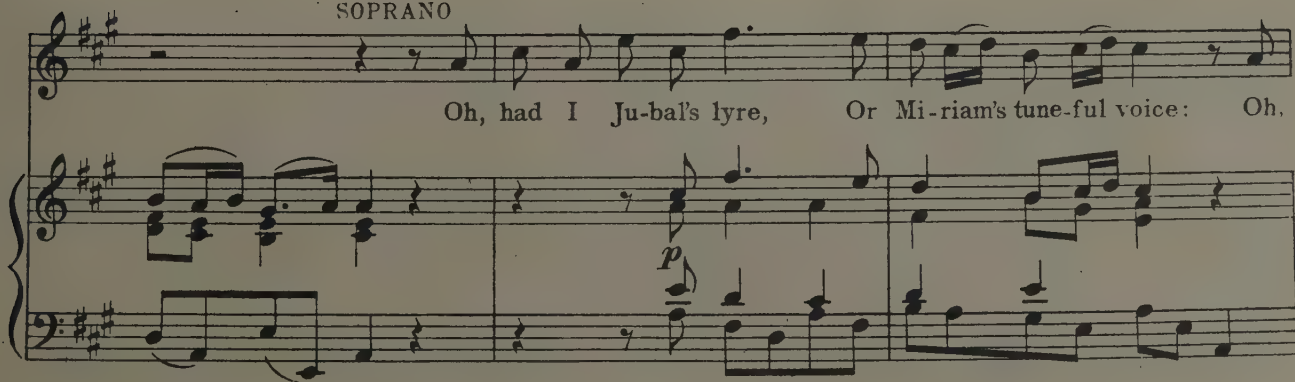
Allegro (♩ = 84)

PIANO

f

SOPRANO

Oh, had I Ju-bal's lyre, Or Mi-riam's tune-ful voice: Oh,



had I Ju - bal's lyre, Or Mi - riam's tune-ful voice! To

sounds like his I would as - pire. To sounds like his I

would as - pire, In songs like hers, In songs like hers re -

joice,

First system of music. The vocal line (treble clef) begins with a melodic phrase. The piano accompaniment (grand staff) provides harmonic support. The word "In" is written below the vocal line at the end of the first measure.

Second system of music. The vocal line continues with the lyrics "songs like hers re-joice,". The piano accompaniment continues with chords and moving lines.

Third system of music. The vocal line continues with the lyrics "In songs like hers re-joyce." The piano accompaniment features a dynamic marking of *f* (forte) in the second measure.

Fourth system of music. The vocal line ends with the word "Oh,". The piano accompaniment continues with a flowing melody in the right hand and a steady bass line in the left hand.

had I Ju-bal's lyre, Or Mi-riam's tune-ful voice, Oh, had I Ju-bal's lyre, Or

Mi-riam's tune-ful voice! To sounds like his I would — as-pire, In

songs like hers, In songs like hers re-joice, —

In — songs like hers re —

joice, — In songs like hers — re-joice.

My hum - ble — strains but

faint - ly show How much to — heav'n — and thee — I owe. My

WHAT THOUGH I TRACE

From "Solomon" (1748)

Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL

Larghetto, ed un poco piano (♩ = 100)

PIANO

The piano introduction consists of two systems of grand staves. The first system begins with a mezzo-piano (*mp*) dynamic. The right hand features a series of sixteenth-note arpeggiated figures, while the left hand plays a steady eighth-note accompaniment. The second system continues this texture, with trills (*tr*) appearing in both hands. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C).

SOPRANO or CONTRALTO

The vocal entry begins with the lyrics: "What though I trace each herb and flow'r That drinks the morn-ing". The melody is written on a single staff in treble clef. The piano accompaniment continues with a piano (*p*) dynamic. The vocal line is characterized by a mix of eighth and sixteenth notes, with some rests. The piano accompaniment consists of arpeggiated chords in the right hand and a steady eighth-note bass line in the left hand.

The vocal line continues with the lyrics: "dew, Did I not own Je - ho - vah's pow'r How vain were all I". The piano accompaniment concludes with a pianissimo (*pp*) dynamic. The vocal melody features a long note on "dew," followed by a series of eighth and sixteenth notes. The piano accompaniment provides harmonic support with arpeggiated figures and a steady bass line.

knew, How vain,— how vain were all I knew, How

vain, how vain were all I knew!

c. 8^{va} ad lib.

What though I trace each herb and flow'r That drinks the morn-ing

dew, Did I not own Je-ho-vah's pow'r, How

vain were all I — knew, — How vain were all I — knew, How

vain, how vain, how vain were all I — knew, How vain were all I —

knew!

p *f*

ML-1111-3

WITH THEE, TH' UNSHELTERED MOOR I'D TREAD

From "Solomon" (1748)

Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL

Larghetto (♩ = 69)

PIANO *mf*

SOPRANO

With thee thun-shel-tered moor I'd— tread, Nor

once of fate com-plain, Though burn-ing suns flashed round my—

head, And cleaved the bar-ren plain; Thy love-ly

form a - lone I prize, 'Tis — thou that canst im - part Con -

tin - ual pleas - ure to my eyes, And glad - ness to my

heart; Con - tin - ual pleas - ure to my eyes, And

glad - ness to — my heart.

IF GUILTLESS BLOOD BE YOUR INTENT

From "Susanna" (1748)

Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL

Andante (♩ = 104)

SOPRANO

If guilt-less blood be your in-tent, I here re-sign it all;

PIANO

p

c. 8^{ve} ad lib.

Fear-less of death as in-no-cent, I tri-umph in my fall, I

(staccato sempre)

tri-umph, I tri-umph, I tri-umph in my fall.

f

If guilt-less blood be your in-tent, I here re-sign it all;

p

Fear - less of death as in - no - cent, _____ as in - no - cent, I

The first system of the musical score. The vocal line is in treble clef with a key signature of one flat (B-flat). The lyrics are "Fear - less of death as in - no - cent, _____ as in - no - cent, I". The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment.

tri - umph in my_ fall, I tri-umph, I tri-umph, I

The second system of the musical score. The vocal line continues with the lyrics "tri - umph in my_ fall, I tri-umph, I tri-umph, I". The piano accompaniment continues with the same pattern of chords and eighth notes.

tri - - - - - umph in my fall.

The third system of the musical score. The vocal line has a long note for the word "tri" followed by a dash and then "umph in my fall." The piano accompaniment continues with the same pattern of chords and eighth notes. A dynamic marking of *f* (forte) is present in the right hand.

If

The fourth system of the musical score. The vocal line begins with a long note for the word "If" followed by a dash. The piano accompaniment continues with the same pattern of chords and eighth notes.

guilt - less blood be your in - tent, I here re - sign_ it_ all;

p

Fear-less of death as in - no - cent, Fear-less of death as in - no - cent, _____

— I tri - - - - - umph, I

tri-umph, I tri-umph, I tri-umph in my fall.

f

Fear-less of death as in - no - cent, Fear-less of death as in - no-cent, I

p

(c. 8^{ve})

tri-umph in my fall; Fearless of death as in - no-cent, I tri-umph in my fall.

Fine

Largo e piano (♩ = 63)

And if to fate my days must run, O right-eous heaven,

p

O right-eous heaven, thy will be done, thy will be done!

O right-eous heaven, if to fate my days must

run, O right-eous heaven, thy will be done! If

un poco forte *Dal Segno* §

un poco forte *Dal Segno* §

RECITATIVE - OH, WORSE THAN DEATH INDEED!

AIR - ANGELS, EVER BRIGHT AND FAIR

Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL

Recit

SOPRANO

O, worse than death in - deed! Lead me, ye

PIANO

p

guards, lead me, or to the rack, or to the flames, I'll thank your gra-cious mer-cy!

Air - Larghetto (♩ = 72)

f *p* *f*

tr *tr* *tr* *tr*

Angels, ev - er bright and fair,

p *pp*

An - gels, ev - er bright and fair, Take, oh, take me,

p

This system contains the first two staves of music. The vocal line is in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are written below the vocal staff. A piano dynamic marking (*p*) is placed below the piano staff.

Take, oh, take me to your care,

This system contains the third and fourth staves of music. The vocal line continues with the lyrics "Take, oh, take me to your care,". The piano accompaniment continues with a flowing eighth-note pattern. The lyrics are written below the vocal staff.

take me, take, oh, take me, An - gels,

This system contains the fifth and sixth staves of music. The vocal line continues with the lyrics "take me, take, oh, take me, An - gels,". The piano accompaniment continues with the same flowing eighth-note pattern. The lyrics are written below the vocal staff.

ev - er bright and fair, Take, oh, take me to your care,

This system contains the seventh and eighth staves of music. The vocal line concludes with the lyrics "ev - er bright and fair, Take, oh, take me to your care,". The piano accompaniment continues with the flowing eighth-note pattern. The lyrics are written below the vocal staff.

(*ad lib.*)

Take, oh, take me to your care.

colla voce *f a tempo*

Speed to your own courts my—

p *p*

flight, Clad in robes of vir - gin— white, Clad in robes of vir - gin—

white, Clad in robes of— vir - gin white! Take me,

p

An-gels, ev - er bright and fair, Take, oh, take me, Take, oh, take me to your

p

care, _____ take me, take, oh, take me, An - gels,

(*ad lib.*)
ev-er bright and fair, Take, oh, take me to your care, Take, oh, take me to your

colla voce

care.

f a tempo

RECITATIVE_ DEEPER AND DEEPER STILL AIR_ WAFT HER, ANGELS, TO THE SKIES

From "Jephtha" (1751)

Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL

Largo (♩ = 96) *Recit*

TENOR

PIANO

Deep-er and deep-er still thy good-ness, child, Pier-ceth a
fa-ther's bleed-ing heart, and checks The cru-el sen-tence on my fal-t'ring
tongue. Oh! let me whis-per it to the ra - - ging
winds or howl-ing des-erts; for the ears of men

It is too shock-ing, Yet— have I not vow'd? And can I

f *p*

think the great Je-ho-vah sleeps, Like Che-mosh, and such fa-bled de-i-ties?

Ah, no! Heav'n heard my

thoughts and wrote them down, It must be so. 'Tis

Concitato (♩ = 72)

this that racks my brain, And pours in - to my

p *cresc.*

breast a thou - sand pangs That

Largo (Tempo I)

lash me in - to mad - ness. Hor - rid

f *pp*

thought! Hor - rid thought! My on - ly

Largo e piano

p

dangh - ter! so dear a child,

Doom'd by a fa - ther!— Yes, the vow is past, And

Gil - e - ad hath tri-umph'd o'er his foes, Therefore, to - mor-row's dawn,

to - mor-row's dawn,— I can no more!

Air
Andante Larghetto (♩ = 84)

mf
c 8^{ve}

Waft her, an-gels, through the skies,

p

Waft her, an-gels, through the skies, Far a-bove yon a-zure

plain, Far a - bove yon a - zure plain;

The first system of the musical score. The vocal line (treble clef) begins with a half note 'plain,' followed by a quarter rest, then a series of eighth and sixteenth notes for 'Far a - bove yon a - zure plain;'. The piano accompaniment (grand staff) features a continuous sixteenth-note arpeggiated pattern in the right hand and a steady eighth-note bass line in the left hand.

An - gels, waft her through the skies, waft her through the

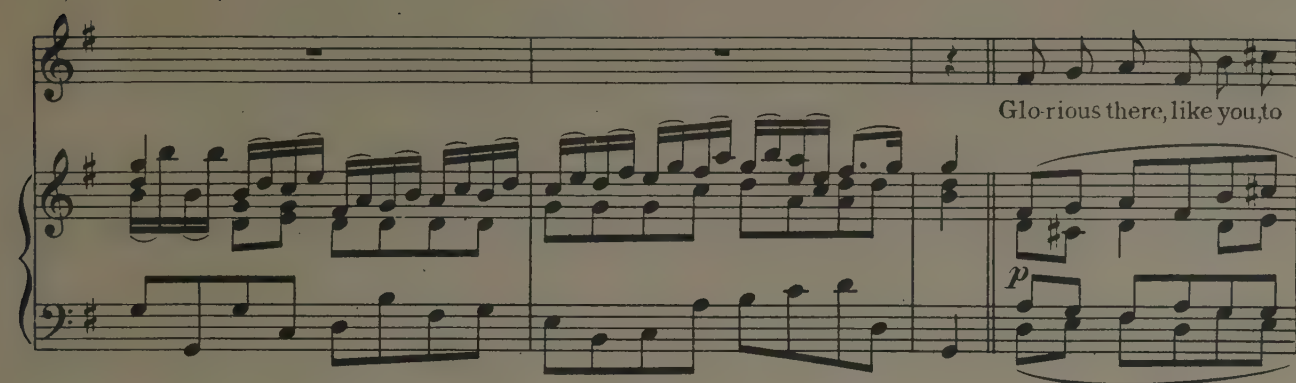
The second system of the musical score. The vocal line continues with 'An - gels,' followed by a quarter rest, then a series of eighth and sixteenth notes for 'waft her through the skies, waft her through the'. The piano accompaniment maintains the same arpeggiated texture.

skies, Far a - bove yon a - zure plain, Far a -

The third system of the musical score. The vocal line continues with 'skies,' followed by a quarter rest, then a series of eighth and sixteenth notes for 'Far a - bove yon a - zure plain, Far a -'. The piano accompaniment continues with the arpeggiated pattern.

bove yon a - zure plain.

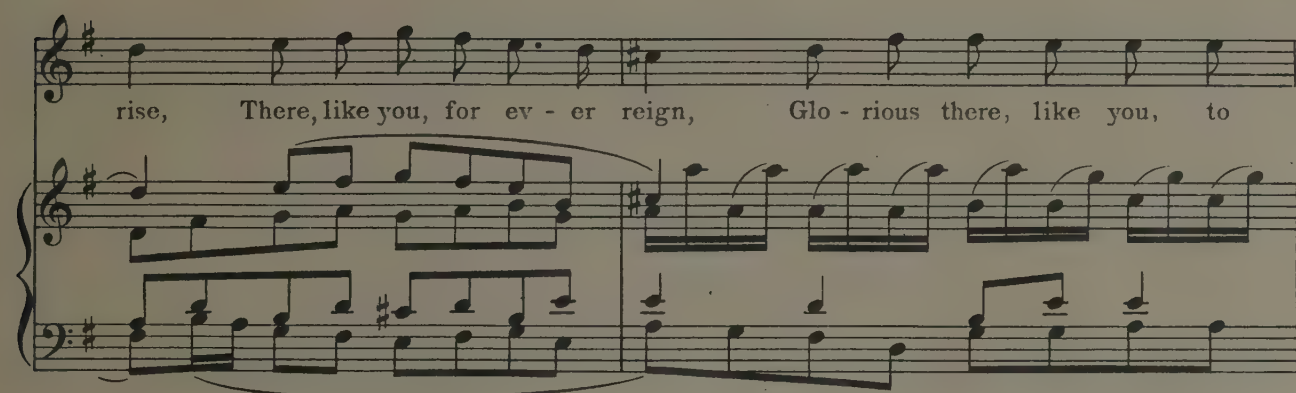
The fourth system of the musical score. The vocal line concludes with 'bove yon a - zure plain.' The piano accompaniment continues with the arpeggiated pattern, marked with a forte (*f*) dynamic in the left hand.



Glo-rious there, like you, to

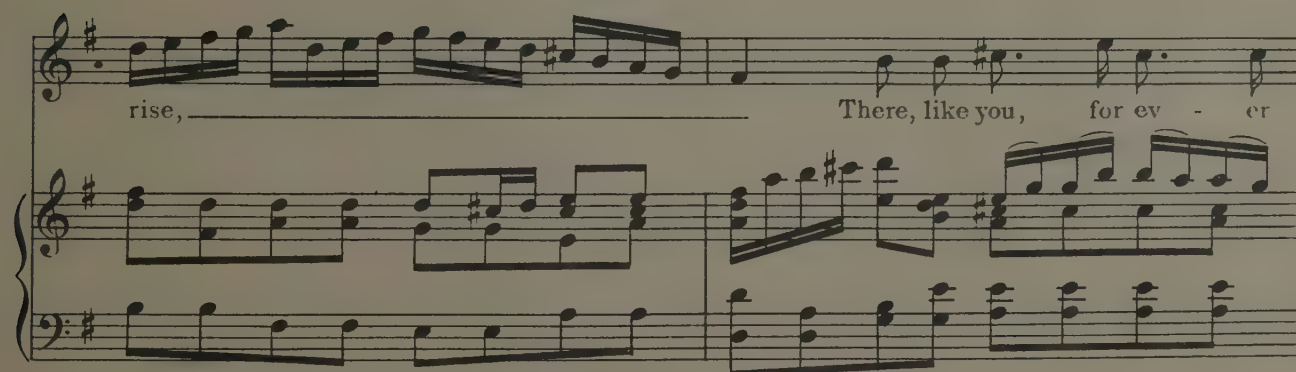
p

This system contains the first staff of music. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a continuous eighth-note pattern in the right hand and a steady quarter-note bass line in the left hand. A dynamic marking of *p* (piano) is placed below the piano part.



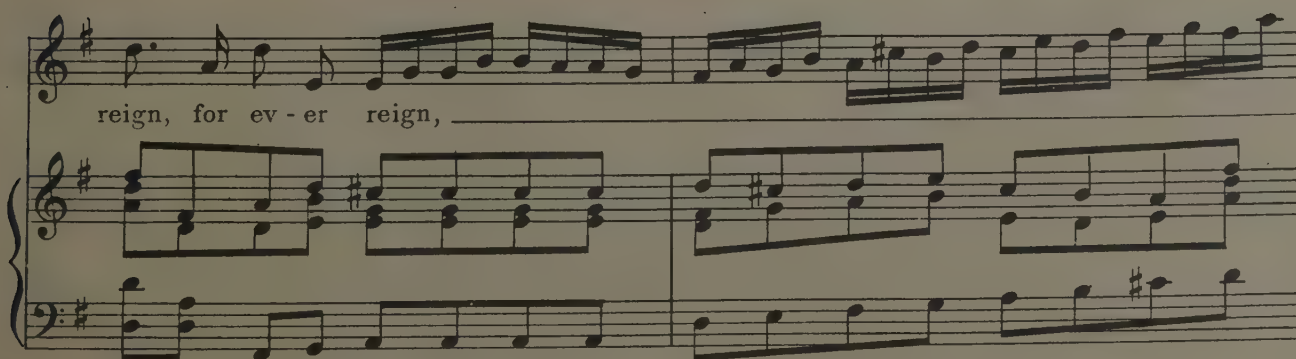
rise, There, like you, for ev - er reign, Glo - rious there, like you, to

This system contains the second staff of music. The vocal line continues with a half note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with the same rhythmic patterns as the first system.



rise, ————— There, like you, for ev - er

This system contains the third staff of music. The vocal line begins with a half note G4, followed by a long horizontal line indicating a sustained note. The piano accompaniment continues with the same rhythmic patterns.



reign, for ev - er reign, —————

This system contains the fourth staff of music. The vocal line continues with a half note A4, followed by a long horizontal line. The piano accompaniment continues with the same rhythmic patterns.

There, like you, for ev - - - er reign.

The first system of the musical score. The vocal line is in G major (one sharp) and 4/4 time. The lyrics are "There, like you, for ev - - - er reign." The piano accompaniment consists of a right hand with chords and moving lines, and a left hand with a steady eighth-note bass line.

Waft her, an - gels, through the skies,

The second system of the musical score. The vocal line continues with the lyrics "Waft her, an - gels, through the skies,". The piano accompaniment continues with similar harmonic support.

Waft her, an - gels, through the skies, Far a - bove yon a - zure

The third system of the musical score. The vocal line continues with the lyrics "Waft her, an - gels, through the skies, Far a - bove yon a - zure". The piano accompaniment continues with similar harmonic support.

plain, Far a - bove yon a - zure plain;

The fourth system of the musical score. The vocal line concludes with the lyrics "plain, Far a - bove yon a - zure plain;". The piano accompaniment concludes with similar harmonic support.

An - gels, Waft her through the skies, waft her through the

The first system of the musical score. The vocal line (treble clef) begins with a half note G4, followed by a quarter rest, then eighth notes A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, 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FAREWELL, YE LIMPID SPRINGS AND FLOODS

From "Jephtha" (1751)

Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL

Larghetto (♩ = 80)

SOPRANO

PIANO *mf*

col 8^{ve}

Fare-well, fare-well, ye

p

lim - pid springs_ and floods, Fare - well, fare-well, ye lim - pid

springs and — floods, Ye flow' - ry meads, and leaf - - y

woods; Fare - well, fare - well, thou bus - y world, where

reign Short hours of joy, — and years, and years — of

pain. Fare - well! Fare - well, fare -

well, ye lim-pid springs and floods, Farewell, fare-well, thou bus - y world, thou

bus - y world, where reign Short hours _____ of joy, and

years _____ of pain, and years _____ of pain, Short hours of joy, and

years of pain, Fare-well! Fare-well! Fare - well!

Andante Larghetto (♩ = 56)

Bright - er scenes I seek a - bove,

Bright - er scenes I seek a - bove,

In the realms of peace and love, In the realms of

peace and love; Bright - er scenes I seek a - bove,

In the realms of peace and love, — In the realms of peace and love.

Bright - er scenes I seek a - bove, —

— Brighter scenes I seek a - bove, In the realms of peace and love.

Bright - er scenes I seek a - bove, Bright - er scenes I seek a - bove,

In the realms of peace and love, ——— In the realms of peace and love;

The first system of the musical score is in D major (two sharps). It consists of a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a half note 'In', followed by eighth notes for 'the realms of', a quarter note 'peace', and eighth notes for 'and love'. There is a four-measure rest indicated by a line, followed by another vocal phrase: a half note 'In', eighth notes for 'the realms of', a quarter note 'peace', and eighth notes for 'and love;'. The piano accompaniment features a steady eighth-note pattern in the bass and chords in the treble.

Bright - er scenes I seek a - bove In the realms of peace and love.

Adagio
colla voce

The second system is marked 'Adagio'. The vocal line has a half note 'Bright - er scenes', followed by eighth notes for 'I seek', a half note 'a - bove', and eighth notes for 'In the realms of'. This is followed by a four-measure rest, then eighth notes for 'peace' and eighth notes for 'and love.'. The piano accompaniment continues with the eighth-note bass line and chords. The marking 'colla voce' is placed above the piano part during the vocal rest.

Tempo I
f

The third system is marked 'Tempo I'. The piano part begins with a forte 'f' dynamic. The vocal line has a half note, followed by eighth notes, a quarter note, and eighth notes. The piano accompaniment features a more active eighth-note pattern in the bass and chords in the treble.

The fourth system concludes the piece. The vocal line has a half note, followed by eighth notes, a quarter note, and eighth notes. The piano accompaniment features a steady eighth-note pattern in the bass and chords in the treble, ending with a final chord.

Jewel Song } Faust
Flower Song }

The Swan }
Solveg's Song } (Greig)
Ein Traum }

The Shadow Song - Dinorah

The Little Hamamel - Novello

The Maids of Cadiz - Delibes

The Russian Nightingale - Alabiéff

Ardon Gl'in censi - Lucia

Cais Nome - Rigoletto

Träume - Wagner

Allurements the Dearest - Handel

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